Kine WEEKLY

ATTENDANTS' UNIFORMS DECISION

See page 5

LEO DOES IT NEXT WEEK . . . with

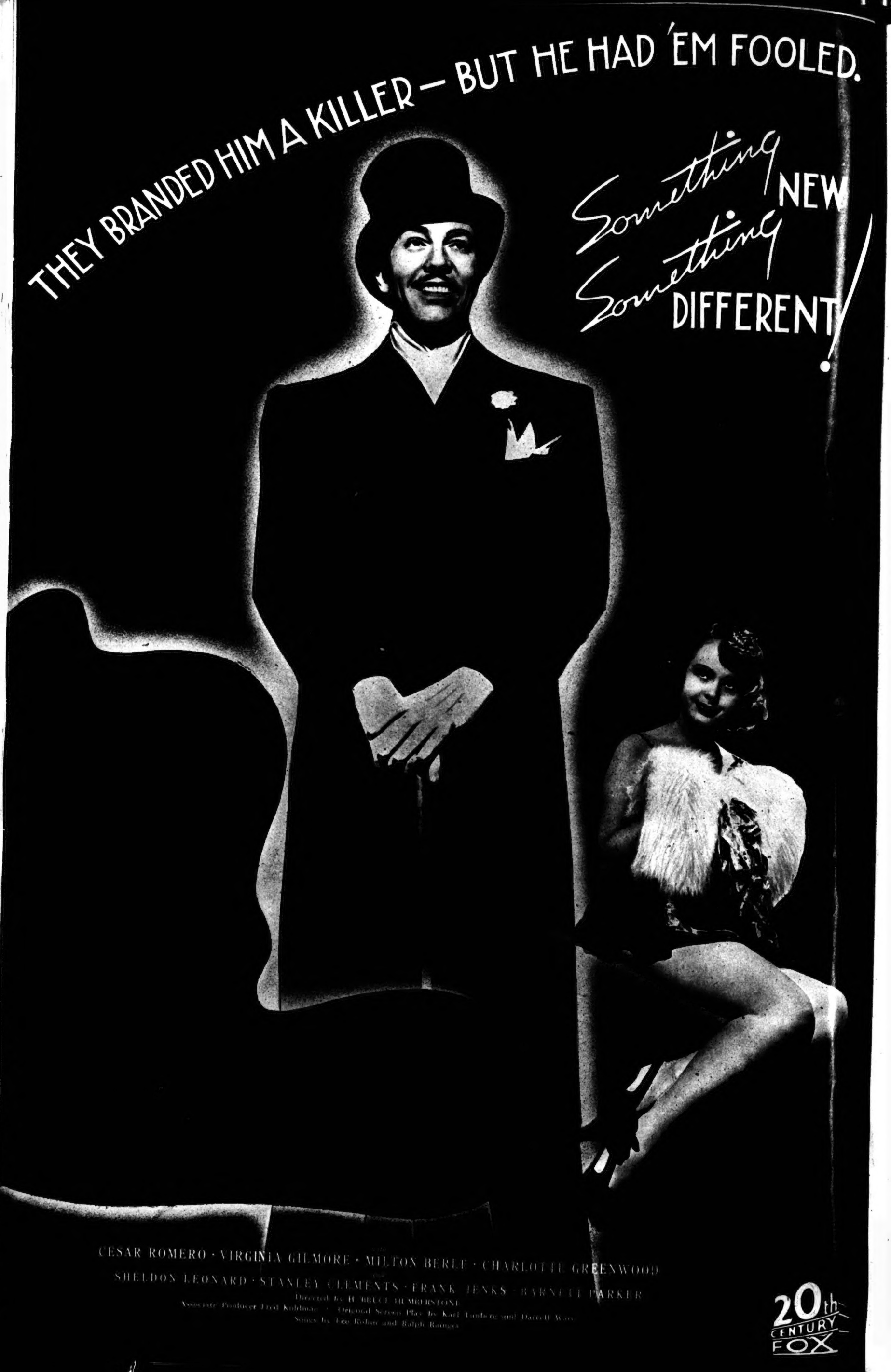
ROBERT STERLING • VIRGINIA WEIDLER in
"I'LL WAIT FOR YOU," Own Theatre, Mon., 11 & 2.30

WALLACE BEERY • LIONEL BARRYMORE in
"TWO-GUN CUPID," Cambridge, Tuesday, 2.30

JOAN CRAWFORD • MELVYN DOUGLAS in
"A WOMAN'S FACE," Cambridge, Wednesday, 2.30

LEW AYRES • LIONEL BARRYMORE in
"MY LIFE IS YOURS," Own Theatre, Thurs., 11 & 2.30
(A New Dr. Kildare Adventure)

WILLIAM POWELL • MYRNA LOY in
"LOVE CRAZY," Cambridge, Friday, 2.30


THEY BRANDED HIM A KILLER — BUT HE HAD 'EM FOOLED.
Something NEW
Something DIFFERENT!
CESAR ROMERO · VIRGINIA GILMORE · MILTON BERLE · CHARLOTTE GREENWOOD
SHELDON LEONARD · STANLEY CLEMENTS · FRANK JENKS · BARNETT PARKER
Directed by H. BRUCE HUMBERSTONE
Associate Producer Fred Kohlmar · Original Screen Play by Karl Tunberg and Darrell Ware
Songs by Leo Robin and Ralph Rainger
20th CENTURY FOX

PORTSMOUTH SUPPORTS TRADE-COUNCIL PLAN
See page 11

Kinematograph WEEKLY
No. 1786 Thursday, July 10, 1941. Vol. 293

IDEAL KINEMA WITH THIS ISSUE

BOARD OF TRADE QUESTIONNAIRE

Terms of Referendum

PROCEDURE IN RESPECT OF RESERVATION OF OPERATORS

THE Board of Trade questionnaire to exhibitors, issued to ascertain particulars of projectionists employed, has been issued this week.

EMPHASIS IS LAID ON THE NEED FOR A SWIFT AND COMPLETE RETURN BEING MADE.

It is further urged that it will be impossible to entertain any appeal in respect of persons not named in returns submitted by July 19, the date upon which all forms must be returned to the Board of Trade.

The particulars required are as follows:—

1. Registration No. of kinema.
2. Postal district (if in the London area) or county.
3. How many hours was the kinema open to the public during the week ended July 5, 1941?
4. Number of seats.
5. Was the kinema normally open to the public in August, 1939?
6. If the kinema was closed on July 5, 1941, was this due to damage by enemy action?
7. For how many days a week is the kinema open?
8. Do you generally change your programme twice weekly?
9. Do you generally show a two-feature programme?

Other questions seek particulars regarding the number of persons in excess of three employed in the operating box during the week ended July 5, and the actual number of employees in the box during that week in receipt of a weekly wage (including those sick or on leave).

The covering letter which occupies the back of the form states:—

Managerial Return

"Representations have been made to the Board of Trade that unless arrangements are made for the retention in the kinemas of indispensable projectionists, many kinemas will have to close down. The Ministry of Labour and National Service are prepared to discuss the matter with the Board of Trade, and for this purpose the Board require full particulars of all persons employed in the operating box of every kinema. I am therefore to ask you to complete the attached form and to return it to the Board of Trade not later than July 19 next.

Where two or more kinemas are under the same ownership, control or management, a separate form should be completed for each kinema, and all the forms relating to the same group or circuit or control should be returned together in one envelope from the head office. Particulars of the name of the group or circuit and of the number of kinemas included should be entered on each of the forms in the space provided in the bottom right-hand corner of the form below. All forms must be signed by the manager of the kinema the particulars of whose staff are contained on the back.

I am to emphasise the importance of a swift and complete return made exactly in the way requested. Particulars should be given to all staff employed in the operating room, whatever their age or sex. It should be clearly understood that it will not be possible to entertain any appeal in respect of persons not named in returns submitted by July 19 next.

REGISTRATION OF USHERETTES

"Exchanges Assume too Much Authority"

OFFICIALS ATTEND MINISTRY

VISITING the Ministry of Labour on Monday, Lt.-Col. S. K. Lewis and W. R. Fuller, President and General Secretary of the C.E.A., placed before the Ministry the unsatisfactory position which has arisen from the suggestions that older women should become usherettes, and that younger women should be released for national duties.

The President attended the Ministry fortified by particulars given him by his fellow-members of the Birmingham and Midland Branch of the manner in which some Labour Exchange officials were dealing with women kinema employees called up for interviews under the National Services Act.

According to the official report of the meeting of the branch, the procedure adopted locally has not been in accord with the decision of the Ministry. At the interviews following registration, women who had been trained and were replacing operators, and women acting as usherettes had been told that the kinema industry was not regarded as one of national importance; that they would have to accept work elsewhere; that the remuneration they were at present receiving was inadequate, and there was no need for them to give their present employers notice."

"Strong representations," says the branch report, "had been made to the Divisional Labour Controller, both at an interview and in writing, and copies of the correspondence have been forwarded to Head Office."

Lt.-Col. S. K. Lewis (President) expressed the opinion that local Labour Exchange officials in some cases were assuming too much authority. He promised to take up the matter with the Ministry of Labour, while should their representations meet with an unfavourable response, in his capacity as President he would head a further deputation to the Midland Divisional Labour Controller.

In the meantime members were advised that when their employees were called up for interviews they should contact the Manager of the Local Exchange and refer him to the Ministry of Labour's letter to the C.E.A.

DONALD DUCK AIDS WAR SAVINGS

Film Flown by Bomber

Donald Duck is to work for Britain. Walt Disney has given a 3½-minute film in Technicolor to help the National Savings Campaign.

Some months ago Disney's representatives in this country approached him regarding a contribution. He agreed at once and the result is "The Volunteer Worker," which depicts Donald Duck making a house-to-house call on behalf of a War Savings Group.

Donald's adventures are not all in the film. The music track (incidental music) was dispatched from U.S.A. in duplicate on two different ships. Both were sunk. The Disney Studios were asked to send two more tracks.

Lord Kindersley cabled to Lord Halifax at Washington asking him to receive the music track and to send it by bomber "in the air bag." The Ambassador acceded to Lord Kindersley's request, the track was duly delivered at the Foreign Office and transferred to the National Savings Committee.

Donald Duck's effort for War Savings begins within a few days.

The film has been viewed by the C.E.A. and approved for exhibition in connection with the Summer Savings Group drive. It will be distributed throughout the country to nearly 4,000 kinemas.

SUNDAY HOURS IN LONDON

Revision in August

At a meeting of representatives of theatres of the Central (West End) area of London on Tuesday last, it was decided to ask the London County Council and Chief Commissioner of Police for a change of Sunday hours from the first Sunday in August onwards.

If this request is granted the present Sunday hours of from 4.30 to 10 p.m. will remain until the end of the present month, the hours on Sundays from and on the first in August to be from 2.30 to 8 p.m.

The area affected includes Leicester Square, Lower Regent Street, and the New Gallery in Regent Street, Piccadilly, Shaftesbury Avenue and Charing Cross Road. News theatres are not included in this scheme.

William Evans, of Baronscroft, Wilmer Hatch Lane, Epsom, Surrey, formerly a director of Gaumont-British Picture Corporation and Provincial Cinmatograph Theatres, died March 8 (£222,626).

Odeon Drive for A.T.C.

OSCAR DEUTSCH

6,000 CADETS ENROLLED

Air Force Tribute to Oscar Deutsch

"IT is an amazing achievement that through the medium of the Odeon circuit over 6,000 cadets have already been recruited in the actual theatres" In these words Squadron Leader H. W. Woollett, D.S.O., M.C., London Area Controller of the Air Training Corps, paid tribute to the work of Oscar Deutsch and his organisation in connection with the country-wide campaign for the A.T.C.

The occasion was the culmination of a recruiting drive made in the London area, when members of fifteen squadrons, including those of the Cities of London and Westminster, attended a meeting at the Leicester Square Odeon. Bands of the squadrons led the march to the theatre, which presented a scene of the greatest enthusiasm.

Air Force Films

A special programme of films, which included "Wings of the Navy" (Warner) and the Ministry of Information shorts, including the training film "Into the Blue," were shown, in addition to a composite newsreel showing various incidents in the training of A.T.C. cadets, some of whom were actually present.

In the course of his address, Squadron Leader Woollett paid special tribute to Oscar Deutsch for the grand work performed by him and his organisation on behalf of the A.T.C. since its inception in February.

"We have received more than co-operation from each of his theatres," declared the speaker, "and I personally wish to acknowledge what he has done, particularly in the ninety theatres he controls in Greater London."

The progress of the campaign inaugurated by Mr. Deutsch on behalf of the A.T.C. is one of the most heartening examples of the national service performed by the Kinema Trade for, in addition to the 6,000 recruits enrolled at Odeon theatres, it is estimated that over 15,000 other cadets had volunteered as the result of the efforts put forward by the Odeon organisation.

The Odeon Campaign

When the formation of the A.T.C. was first mooted Mr. Deutsch proposed to place the whole strength of the circuit behind the drive for recruits, and in order to test the reaction of kinema patrons he instituted an experimental campaign in one area of the circuit. The screens were employed for recruiting appeals, and in the vestibule of many theatres recruiting offices were opened and literature and official attendants to explain the scheme to inquirers. Managers got in touch with local mayors, and in the short while the whole weight of the Odeon organisation was utilised in the national scheme.

Country-wide Success

The experiment proved entirely successful. Managers found themselves overwhelmed by recruits and were appointed local recruiting officers, others were appointed to committees, and the services of yet others were accepted as officers and instructors.

As a result, Mr. Deutsch placed the whole of his theatres at the service of the authorities, and the exertions of the staff were redoubled with such success that in one Southern town alone three squadrons were raised directly by one theatre.

War Damage Insurance

IMPORTANT OFFICIAL RULING

Rating Assessments Affected

DESPITE the persuasive case put forward by Norman Hart, B.A., solicitor to the C.E.A., the Board of Trade has decided that seating must be insured under Part II of the War Damage Act

Mr. Hart supported his case with documents from rating authorities showing instances of seating being included in assessing the rateable value of the kinema, which should logically be included under Part 1 of the Act. After some weeks of consideration the decision of the Board has gone against the exhibitor, who is now called upon to pay an insurance premium on his seating ante-dated to the original date of insurance.

It will be remembered that Col. Lewis, during an interview with the Board of Trade, undertook that should the decision of the Board place the seating under Part II of the Act, exhibitors would insure. Pending the decision, no payment would be called for, but kinemas would be covered for insurance.

The following is a list of fittings which require to be insured under Part II (Business Scheme) War Damage Act, 1941:—

Ash trays, electric light fittings, curtains and draperies (together with their tracks and motors), carpets, pianos and organs, neon and other exhibition signs, colour lighting equipment, projectors (property of occupier or landlord), arc lamps and resistances, internal telephones, statutory category boards, vacuum cleaning plant, picture screens, sound apparatus (not leased), operating box equipment (such as film-storage cabinets, faders, switches, fire shutters, etc.), permanently fixed fire-proof curtains, and seating.

Insurance is at the rate of £1 10s. per cent. for the half-year, two instalments of which now become due.

The Schedule A assessment under Part I of the Act becomes recoverable from the landlord, having first to be paid by the tenant.

An interesting point arises in connection with the inclusion of seating under Part II. Where rating authorities have included seating in their assessment there is a good case for appeal for reduction now that seating is recognised as a movable fixture and not as part of the hereditament.

Staff Shortage Crisis

A HARTLEPOOLS CONFERENCE

Kinemas in the Hartlepools are rapidly reaching a crisis regarding staff shortage.

One manager, one assistant manager, a foreman and several operators are now serving in the Forces. Usherettes, due to registration, are leaving weekly to join some branch of national service. Recruitment of new staff is practically impossible.

It is understood that C. Last, chairman of the Hartlepools Cinema and Theatre Managers' Association, has decided to call a conference on the subject at an early date.

LEICESTER SQUARE THEATRE

After being closed for nine months as a result of enemy action, the Leicester Square Theatre was re-opened by C. M. Woolf on Wednesday with the latest Marlene Dietrich picture "The Flame of New Orleans."

Moves with the War

BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

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PUBLIC SERVANTS

NOBODY has the need nowadays to bring proof of the essential value of the kinema as a public amenity. Its quality as a national necessity is acknowledged by the highest officers in the State; our trouble is that some, not quite so high, have to administer the orders and are not quite so fully alive to the relative importance of industries such as ours.

In different parts of the country, we hear, officials in employment exchanges are making it very difficult for employees of kinemas who desire to avail themselves of the right to continue their normal work. This has, on occasion, been referred to as "luxury" employment, and the attitude of mind thus revealed must obviously be amended and brought nearer into line with actual facts.

All must therefore endorse the action of C.E.A. branches which are taking precautions to see that the Ministry of Labour view is properly appreciated by the local staffs who come into contact with employees.

It must not be forgotten that there are many cases in which the kinema employees themselves are persuaded without much difficulty to transfer to munition work. No big-stick business is necessary, in many cases, to get girls to change their jobs when they are offered the chance of "doing their bit" in a more obvious way.

Therefore, they themselves have to be shown that the maintenance of the kinema as a public service is an essential contribution to the winning of the war. Like charity, this teaching should begin at home.

Perhaps one of the most spectacular and successful works that have been done for the nation's need—apart from the obvious job of keeping up the public morale—has been the Odeon campaign for the Air Training Corps.

When a circuit has so far-flung a front, its aggregate power is tremendous, and, thanks to a highly organised and unremitting effort by the team inspired by Oscar Deutsch, we know of some 6,000 recruits for this movement. How many more may have joined up, influenced by the campaign, is beyond computation, but the numbers already signed up indicate, beyond question, the power being utilised in a directly patriotic channel.

SEATING AND WAR DAMAGE

AT last we have an official decision on what has become a very vexed question. The Board of Trade has now decided that kinema seating must be insured under the War Damage Act, Part II, and exhibitors at last know how they must face this responsibility.

The fact that seating, for rate purposes, has been generally regarded as a fixture means, one would think, a general readjustment on the part of the local authorities if any consistency is to be reached. All rates based upon the theory that the seats are essentially part of the building should, in equity, be reduced.

In any event, a fairly steep payment is due, for not only must the insurance premium of 30s. per cent. be paid, but, in view of the undertaking to ante-date to the original beginning of the insurance scheme, two instalments are due.

There is nothing further to be said or done about the matter now, except to express the hope that every exhibitor who pays for this insurance will never have to claim on it.

Long Shots

GEORGE ARCHIBALD BACK—SCOT WINS AIR FORCE CROSS—A MOOSE JAW LINK-UP—ON BURGH ISLAND—GHOSTS AT TWICKENHAM —ANCIENT SMOKES

JUST back from his American trip—which, by the way, included a week's business activity in Lisbon—George Archibald, joint managing director of United Artists, appears to have filled his two months of absence with a number of very varied experiences.

THE main object of his trip was to report to the American headquarters of his company on the business done over here and to familiarise himself with persons and departments which had hitherto been mere names.

BUT George Archibald is a man who can always find time for a few activities outside actual business, and his experience in public speaking made him a very acceptable interpreter to our U.S. friends of British ideals and attitudes of mind during the hard experience of war. He was delighted with the opportunity of seeing again his son Christopher, now at 14 years of age an alert and promising Scottish-American. Mrs. Archibald is remaining in the States a few weeks longer.

WHAT a cooling-sounding title is "Gone With the Wind" on a broiling day! I passed along the north side of Leicester Square one hot day last week to discover the familiar "House Full" notice, while standing on the hot pavement under a sun directly overhead were at least twenty people being added to by others as minutes passed, content to wait until the house should empty and the shaded portals offer them coolness.

LITTLE surprise will be expressed at the decision of the Portsmouth branch of the C.E.A. to maintain its series of meetings regularly throughout what in happier circumstances we used to call the holiday season. It was almost a universal rule for branches to announce during July that they would meet no more until September, but nobody would consider the present times normal.

THEY have therefore determined to have an August session, in view of the many important questions which demand attention and communal action. In view of the prominent position this centre occupies in the eyes of the Luftwaffe, we may regard the policy of the branch members as a form of national service; other local officials may well say that what Portsmouth experiences to-day we may be facing to-morrow.

GREAT satisfaction was expressed in kinema circles in Glasgow and the West of Scotland last week, when it was learned that Jimmy Reed, supervisor at La Scala, was included in the King's Birthday Honours List, being awarded the Air Force Cross. "Flight-Lieut. James Gordon Butt Reed, Reserve of Air Force Officers" means Jimmy, who since the outbreak of war has been on service with the R.A.F.

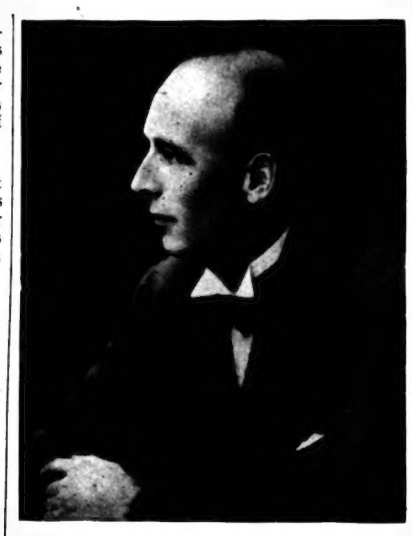
JIMMY was 45 last Thursday, and could not have had a finer birthday present than being passed out to fly the latest bombers from the States. "Veteran Jimmy doing his stuff on the 'Flying Fortress' is not bad for an old 'un," he writes to our Glasgow representative. Congratulations to Jimmy on his double distinction, first on winning the Cross and secondly on adding another type of aircraft to his long experience.

ANOTHER Air Force member with kinema associations, G. Brian Snape, now Sergeant Pilot, formerly secretary of six Lancashire kinema companies, has had an interesting experience in Canada, whither he went early in the present year under the Empire training scheme.

HE is stationed at Moose Jaw, Saskatchewan, and was told there that in a milk bar owned by the manager of the next-door kinema enquiries were being made for him. He investigated, and found the manager had received a letter from the New York office of M-G-M. asking him to contact the young Britisher.

IT all happened this way. Alfred Snape, his father, mentioned his son's presence in Canada to the Manchester M-G-M manager, who passed the word to Jimmy Squier, general sales manager in London.

MR. SQUIER linked up with Dave Blum of the International Dept. of M-G-M in Hollywood, who saw the U.S.A. sales manager, W. F. Rodgers. He enlisted the help of N. L. Nathanson in Toronto, 2,000 miles from Moose Jaw, with the result outlined above. A thoroughly good bit of work.



GEORGE ARCHIBALD

ONE of the most quoted letters at recent meetings of exhibitors is that written by the Ministry of Labour and National Service for C.E.A., under date of May 24, regarding the position of kinema trade employees in relation to the Registration for Employment Order. Much amusement has been caused by the phrase in it:—"The guiding principle at these interviews (with employees following registration) will be whether a young mobile woman can either be spared or replaced by an older and possibly immobile woman."

MEMBERS of the South and East Lancashire branch couldn't let that pass. "What is a mobile and what is an immobile woman?" asked one member of the encyclopædic delegate, J. J. McCracken, fra' Rochdale. J. J., with the air of a Lord Justice giving a considered judgment, replied: "I suppose you know of the motor-car order which compels you to immobilise a car. You take away a rotary arm, or some other vital part. But what you take off a woman to immobilise her I leave to the wiseacres of Whitehall."

THE touch of nature which makes the whole world kin is evoked this week by the first pictures in British Movietone News of the raid on Alexandria in which 400 people lost their lives. These show many scenes of widespread destruction; inhabitants salvaging their belongings and evacuation the following day of Egyptian women and children.

HOT FROM U.S.

Kine. New York Cable from Motion Picture Daily

***IT IS SEEN THERE** will be a delay in the closing of the Selznick-Capra deal with U.A. as there are several points still unsettled.*

***PARAMOUNT DEAL** to acquire all Florida circuit is formally closed.*

***RKO-RADIO SETS** Decree Trade shows for the first block of five films of the new season's shows to start July 14 at 32 exchange centres.*

***TWENTIETH CENTURY-FOX** is Trade showing the first block of five films beginning July 21.*

***THE HOUSE** Ways and Means Committee approved a Bill on the reduction of admission tax exemption from 20 cents to nine, with 10 per cent. tax base, service men exempt. It is expected to start in the autumn, bringing $134,000,000 annually.*

***EFFORTS ARE** being made to extend throughout the country a plan for several circuits to extend reduced admissions to uniformed men.*

***E. T. CARR REPORTS** the U.A. gross in England for first half of current year is best in the past four years. He is in America for six weeks and then will return to London.*

***THE SOVIET GOVERNMENT**, it is reported, is seeking U.S. films on anti-Nazi themes.*

***WARNERS STREAMLINT** their sales organisation under the Decree set-up by their District Managers becoming Field Sales Managers operating from district headquarters instead of covering the feld, thus increasing the authority of the field sales force.*

OTHER highlights in these reels are the latest pictures of the advance to Syria, and among other items are pictures of the King presenting colours to two famous Canadian regiments during Dominion Day inspection; spectacular action shots of invasion exercises watched by the Premier and Sir Roger Keyes; American troops leaving for a destination at present unknown; U.S. Marines at the American Embassy in London; scenes from the Western Desert war front; and A.T.S. girls showing their paces somewhere in Britain.

TO-DAY'S sale of the contents of Twickenham studios probably indicates the final severance of these famous premises' 30 years' association with the Industry, and a little witsful nostalgia is perhaps excusable in the circumstances, especially with comparative old-timers able to conjure up ghosts of the past.

THE illustrious roster of those who have worked at Twickenham, from the old London film days, through Alliance to Julius Hagen's 24-hour sessions, is recalled. It includes Sir Herbert Tree, Ellen Terry, Albert Chevalier, James Welch, Henry Ainley, Dorothy Gish, Will Rogers, Constance Collier, Betty Balfour, Sir John Martin Harvey, Ivor Novello, Aubrey Smith, Gladys Cooper and Matheson Lang.

ON the directional side, George Loane Tucker, Harold Shaw and Harley Knoles are no more. The Duke of Windsor, as Prince of Wales, once appeared in a film scene there, and Ronald Colman did crowd-work. Through four reigns (and three fires) the record of the building was a long and honourable one, worthy subject for a book.

AN echo of the days before the war. An exhibitor walked into a pub near Long Acre the other day and, after quenching his thirst, put the now familiar query, "No cigarettes, I suppose?" To his amazement the landlord replied, "Yes, Sir, I have some 'Glebelands.'" Thinking he had not heard correctly, he said, "Glebelands?" "Yes, 'Glebeland' cigarettes," Mine Host replied, seemingly surprised by the query, and produced ten cigarettes with the slogan "Light up for 'Glebelands'" on the packet.

IT was then the exhibitor remembered the not very successful venture which was launched before the war by the Cine Cigarette Company as a means of helping the C.T.B.F. The publican told him that he had obtained 7,000 of the cigarettes at a tobacco auction a few days before, and said "I wish I could have got a million of them, for as they are made of pure Virginian tobacco, they are more popular than any of the popular brands that are on sale nowadays."

FOLLOWING in father's footsteps, young Martin Mistlin, son of Louis, manager of the Strand kinema, Southend, is proving himself well in the showmanship tradition. Martin, who is nine years old, is at school at Paignton, and feeling sorry for bombed-out Plymouth residents, organised his fellow-scholars into a concert party and gave an open-air show for the Lord Mayor of Plymouth's Fund. He has received from the Lord Mayor a letter of thanks.

WHEN it was announced that Butchers were producing a picture on Burgh Island most people in the Trade imagined that it was purely a location trip. Few were aware that this little-known corner of South-West England was the property of Archibald Nettlefold, owner of Walton, who in pre-war days had transformed this most attractive little island between Plymouth and Dartmouth, off the South Devon coast, into an exclusively popular seaside resort. The chief attraction is the Burgh Island Hotel, which in those remote days boasted a Mayfair tariff, justified by Mayfair cuisine and accommodation.

TO-DAY this palatial hotel is a film studio surrounded with innumerable perspectives and a variety of beauty spots ideal for the producer. In recent months utility vans have travelled a thousand miles between London and the island, laden with studio equipment for the first feature film to be made in this ideal environment—the Butcher Film Service production, "Sheep Dog of the Hills."

A BRIEF paragraph from the U.S. Industrial Reference Services bulletin, which, when written, seemed just an ordinary bit of information, takes on a comic side in view of the war activity in Syria "the market for educational moving picture films and equipment is very limited in Lebanon," it states. We can believe it, just now.

"THE STROLLER."

Close-Ups

By

— Screencomber —

A CORNISHMAN WANTS—

R. JOHNSON, of St. Austell, writes us a blackmailing letter, in which he ...atens to cancel his subscription to the K... if we ever stop this column. Mr. ...on goes further, and asks that we ... the column. That we cut out a few ... of the C.E.A. Presidents and use up the space thus saved with more Screen-...ber.

While we are very flattered, and while ...ncellation of Mr. John's subscription ...ould cut the circulation by half, unfor...unately for our blackmailing tendencies a Mr. Smith, of Wigan, has written the Editor by the same post threatening to cancel his subscription if we continue writing for the paper.

The Editor, let it be said, has enough trouble trying to get us to write a column without wanting to use up extra space which he fills up nicely enough with portraits of C.E.A. Presidents—and K.R.S. ones for that matter. The Editor, in search of enough matter to fill up this column, is going grey—if Mr. Johnson, of St. Austell, wishes a page on him, then the Editor may go bald.

—THE REASON WHY

AN important point about Mr. Johnson, of St. Austell, is that he claims to have discovered a revolutionary beam—rather on the radiolocator idea to our non-technical mind. The beam, it appears, registers the approach of film travellers. The instrument is a particularly sensitive one and can tell whether a traveller intends asking shares or flat rate.

Another novel use to which it can be put is as a beer locator. The beam is radiated, so Mr. Johnson assures us, and registers which locals are well supplied. By this means much valuable opening time is saved as it is not then necessary to run along checking up where and where not the wallop is plentiful.

YOU'RE FIRED!

On a studio, Fritz Hirebaum
Released a firebaum
Trade-marked "Krupp."
Were we burnt up!

GOSSIP NOTES

THE Street still misses the genial personalities Jeffrey Bernerd and Maurice Wilson, and I have had many inquiries about the boys. Fact is they left, without any of the usual guff and ballyhoo, for a short business trip to America. The trip has been a little longer than was originally planned, because you know how these negotiations can slip up occasionally, and then travelling isn't all that easy these days.

Bill Gell and Francis Harley have made the two-way trip recently, but Jeff and Maurice prefer not to pull strings and wangle things the way some people do. Anyhow, just as long as the lads remain in the States you can bet Britain has two enthusiastic ambassadors ready and eager to protest our cause whenever any critic arises to question it. Good luck, Jeffrey and Maurice, keep up the good work and—we'll be seein' you!

GERMAN FAN TALK

"SO, Heinrich dey say dot der Germans midout sense of humour are."

"Ja, Friedrich, dot vat dey sez."

"Plees, Heinrich, vy dey tell the Germans no sense of humour haf ven der gross komiker 'Baptism Mit Fire' make us so much laugh?"

"Der gross komiker 'Baptism Mit Fire' der sense of humour ve haf shows."

"Mit laughter I shriek ven our so prave airmen dive on der cowardly foe and der vomen und children run avay."

"Ja, I make you laugh how our prave airmen still shoot der cowardly vowen and children dot from our brave Luftwaffe run avay."

"Oh, ho—it was very funny, de strange positions in which dey fall down."

"Tell, plees, Heinrich, after der var over be und our Fuehrer not longer in de job vas, perhaps in der Britisch studio he goes."

"Ja, Friedrich, in der Britisch studio he vill welcom be, und der Herr Dr. Goebbels mit him on der propaganda side vill be, und der Feld-Marshal Goering as air advisor vill go also mit unser geliebte Herr Himmler on der traveller's expense account to check up."

GRAZIA

WELCOME back to our Gracie, who, according to the papers, left home a year ago with her mother, father, two sisters, her sister-in-law, three nephews, one niece, and her Italian-born American husband Monty Banks. Monty, who worked in British studios for many years, felt that Gracie's place was back here in the war zone among her own people.

Monty is directing a picture in California.

PREPARE FOR A SHOCK

"Nothing more terrible has ever been screened than the destruction and chaos from this Japanese earthquake sequence in which whole streets are wrecked and shattered."—*Extract from publicity dope on "Penny Serenade."*

Okay—London Can Take It.

David Rose, managing director of Paramount, being greeted on his arrival in Hollywood by John W. Hicks, Jun. foreign manager and Barney Balaban in charge of production. Rose recently flew by clipper to America to discuss British production with his chiefs, particularly HATTER'S CASTLE now on the floor—projected production of THE ADMIRABLE CRICHTON

WAR'S EFFECT ON LONDON'S KINEMAS

ARGUMENT FOR LOWER CHARITY CONTRIBUTION

SUPPORTING its appeal for a reduced charity contribution in respect of Sunday opening, the London and Home Counties Branch, C.E.A., has forwarded to the L.C.C. essential figures showing the effect of war conditions upon kinemas in its area.

These reveal that of 283 kinemas in the L.C.C. area, 103 were closed on March 31. Figures were submitted of 157 kinemas out of the remaining 180, a percentage of 87.2.

The conditions of the time have reduced branch membership by 100.

The above figures were among those reviewed at a meeting of the Executive Committee of the branch held last Wednesday.

Middlesex County Council is also giving consideration to the question of the Charity Tax in preparation for the new period which opens in November. Representations will be made by the branch on the matter.

West Ham has agreed to a cut of 50 per cent. over the remaining two quarters, thus continuing the concession made for the past half-year.

Revision of West End Hours?

Consideration of the problem of West End hours has led to a decision to approach the authority afresh, as experience has shown that later opening has not proved so satisfactory for the public as had been hoped.

War time experience of exhibitors now indicates that instead of opening in the suburbs from 5 till 10.30, the public would better appreciate opening from 3 till 8.30. Whether the same hours should apply to the West End, or whether West End audiences would prefer later hours, is to be discussed at the meeting to be convened.

The Surrey County Council has agreed to consider applications from exhibitors outside the Metropolitan area for hours from 3.30 till 9 p.m. if a request is made by the military authority.

Employment Exchange Brusqueness

On the subject of labour, it appears that a large percentage of employment exchange officials classify kinemas as a "luxury business." This experience was being reported to W. R. Fuller, with the request that he should contact the Ministry of Labour. Meantime, the branch advise exhibitors to stress the fact that many men involved are "key" men, fully trained in the regulations and in ensuring public safety.

Officers of the branch are to join with W. R. Fuller, General Secretary, and T. O'Brien, Secretary of the N.A.T.K.E., to discuss a joint approach to the Ministry on labour matters.

Film Economy Problems

Branch officers are to meet C.E.A. General Council representatives on the subject of film economy, following a K.R.S. request that the matter should be considered, and will accompany General Council representatives to the K.R.S. for a meeting with the renters on Wednesday afternoon.

Representations have been made by the branch to the Home Office concerning the proposed purchase of Associated British shares.

Invitation has been sent to the General Council delegates to be guests at a luncheon at Frascati's on Wednesday, July 16, when a presentation will be made to Past Chairman A. Freedman.

A letter of thanks was read to the executive from Lord Kindersley for the efforts of the branch and members during War Weapons Week.

Eric Metcalfe, son of Harry Metcalfe, Stockton, has been awarded a commission as a Second Lieutenant and is attached to the D.L.I. Eric was assistant manager at the Regal Cinema, West Hartlepool, which, with the Hippodrome, Stockton, is owned by his father and his uncle Charles Metcalfe, of Leeds.

Inmates of public institutions in Northumberland are to make weekly visits to kinemas.

KINEMA UNIFORMS NEED COUPONS

"A Matter for Arrangement"

OFFICIAL VIEW

NOTWITHSTANDING representations made to the Board of Trade that the supply of the uniforms of Kinema attendants should not entail the surrender of coupons, the Ministry insist that the full number of coupons should be surrendered. The method of collection is stated to be a matter for arrangement between employers and staff

The Ministry's refusal to consider any concession being made to the entertainment industry is contained in a reply to recent representations made by the N.A.T. and K.E. to the Board of Trade.

This letter will be considered by the Executive Council at its meeting this (Thursday) morning, with a view to further representations on the subject being made in association with the Trades Union Congress.

The terms of the communication received by T. O'Brien, general secretary of the N.A.T.K.E., is as follows:—

No Concession

"I am directed to inform you that the supply of uniform clothing to Theatre and Kinema staffs has been given careful consideration, and it is regretted that no concession can be made in this respect.

"The full number of coupons must therefore be surrendered to the retailer, wholesaler, maker-up or manufacturer from whom such uniforms are obtained.

"The method of collection of coupons is a private matter to be arranged between employer and staff, and it is suggested that these should be collected from the staff on an agreed basis of so many each month. This takes account of the fact that members of the staff may not get the full wear out of their uniforms, and also prevents the hardship of forcing them to surrender a large number of coupons immediately on taking up employment.

"It should be noted in this connection that the wearing of uniform effects a saving in requirements for ordinary clothing, and it is therefore only equitable that coupons should be surrendered.

"Special arrangements have been made to enable the employer to tender detached coupons, the details of which are set out in Paragraph 8 of the Consumer Rationing Order, 1941.

"I am to add that it is essential in the interests of the National War Effort that the production of clothing for home consumption should be reduced to the minimum. It will thus be appreciated that some adjustment to peacetime requirements will be necessary.

"G. T. ARCHIBALD."

FALMOUTH TRADE'S CHARITY OFFER REJECTED

Council Refuses to Accept Lump Sum

Sunday opening of kinemas at Falmouth was considered at a meeting at Truro on Thursday, July 3, of the General Purposes Committee of the Cornwall County Council.

It was stated that the licensees had suggested, instead of 10 per cent. of the net profits being allocated to charity, a total contribution of 80 guineas a year.

It was felt, however, that the 10 per cent. regulation should apply to Falmouth as well as other parts, and the suggestion of the licensees was not approved.

A request for the opening of Falmouth kinemas on Sunday afternoons was also rejected. It was suggested that the Sunday evening hours should be 7 to 10, but a resolution was passed that they should be 7.30 to 10.30.

It was reported that the conditions laid down by the Home Office for the protection of kinema audiences in case of air raids were being complied with everywhere except at Hayle and Camborne.

"PENNY SERENADE" PREMIERES

Dual premieres in London and Manchester for "Penn Serenade" are announced by Columbia. The picture is to begin a special season at the Gaiety, Manchester, at the same as it opens at the Regal, Marble Arch, on July 11.

This is the first time in the Trade history that a film premiere has taken place concurrently at these two cites and testifies to the importance of the film, which has already been hailed in America as Columbia's greatest production.

R.A.F. Demand Concessions

BOURNEMOUTH TRADE ANXIETY

Position Clarified

ATTEMPTS by R.A.F. authorities in the Bournemouth area to obtain price concessions at local kinemas have caused some anxiety among exhibitors who are stoutly resisting representations that one branch of the Services should be afforded facilities at the expense of other sections and of the ordinary patronage

A complaint was made by a local kinema manager at Bournemouth that a senior R.A.F. officer had spoken of retaliation unless his men were admitted at a reduced rate.

The demands of the R.A.F., it is alleged, practically constituted an ultimatum that Air Force personnel should be admitted at half-price. Failing agreement to this proposal it was hinted that theatres would be requisitioned and operated by the R.A.F. and the town declared a prohibited area.

E. Turnbull, secretary of the local C.E.A. and manager of the Regent, stated that he had accepted a suggestion that R.A.F. personnel in batches of 50 should be admitted at reduced prices, but this had been turned down by an officer, who declared that the scheme was useless and that all R.A.F. men must be admitted singly or in groups at reduced rates. The officer stated that he had the Air Ministry behind him in his request.

The position was placed before a meeting of the exhibitors concerned, the upshot of which was a conference between R.A.F., exhibitors and the Mayor of Bournemouth at which the allegations were fully discussed.

Subsequently, G. Bravery, on behalf of the exhibitors, announced that he had received an assurance from the R.A.F. officer that all he did was to ask what facilities could be given to the R.A.F. men in view of the fact that they had little money to spend. He denies giving any ultimatum and is anxious for our co-operation.

"I think," continued Mr. Bravery, "we shall be able to co-operate. We had already agreed to let the men in for 9d. each if they came in batches of 50, but that arrangement could not apparently be worked satisfactorily. We are now considering what plan can be substituted."

KINEMAS WORK FOR TEMPERANCE

Converts Crosby to Sunday Films

Crosby Council, which up to this week was the only Merseyside borough that had not voted in favour of Sunday kinemas, now no longer has this distinction.

The council, by 21 votes against 16, has decided to apply for a Draft Order, thus reversing its decision last January.

An enthusiastic churchgoer, Ald. H. Y. Bramham said they must cater for other people and supply the demand for Sunday kinemas. "To my mind," he said, "the kinema is the greatest temperance worker the world has ever known. It has done more than the United Temperance Alliance or any temperance society, and England is a lot better for having kinemas."

Many people in these difficult days needed enjoyment, and while they had to consider the views of those with deep religious feelings they should also consider the requirements of the majority of the people. Merseyside had gone all out for Sunday kinemas. So why should we be an exception? Why should we penalise our people?

EDINBURGH KINEMA SUNDAY

Edinburgh magistrates last week approved of the arrangements for Kinema Sunday in the city.

For six weeks, from August 24 to September 28, groups of five to seven kinemas in the city will be open on Sunday nights, each house to be open only once during the period. No charge is to be made for the use of the houses, attendants, staffing and advertising, and after deduction of 25 per cent. of the total proceeds for the Scottish C.T.B.F. the balance will be paid to Red Cross and other charities which have not yet been selected.

With the exception of one or two houses the whole Trade is enthusiastically supporting the effort.

A.B.C. MANAGER MURDERED

Scotland Yard Called In at Dover

A great shock was caused to his colleagues on the A.B.C. Circuit at the news of the murder of George Thomas Roberts, 50-year-old manager of the Plaza, Dover, whose body was discovered on Friday in last week in a basement vault of the theatre.

The police view is that Mr. Roberts was killed in his office with a fireman's axe, and the body hidden in the vault. £30, part of the day's box-office takings, was also stolen, with a view to creating the impression that Mr. Roberts' sudden disappearance was due to his having absconded. It is ascertained that another £20 was left untouched.

In this way, it is believed the murderer hoped to delay the finding of the body as long as possible, while he made his escape.

Support for this theory has been provided by the murderer's efforts to obliterate all traces of his crime by hiding the body and the axe, and washing out bloodstains.

Chief Inspector Rawlings and Detective-Sergeant Marshall, of Scotland Yard, and Detective-Inspector P. R. Datlen, head of Dover C.I.D., had a conference in the room in which the murder was committed.

A blood-stained fireman's axe, believed to have been the weapon used by the murderer, is being examined at Hendon Police Laboratory.

Mr. Roberts had been with A.B.C. for over a year, and was previously assistant manager in Chatham and Maidstone.

The funeral is taking place this (Thursday) afternoon, the arrangements having been made by Arthur S. Moss, general manager of A.B.C.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., JULY 10 AND WED., JULY 16

Thursday

The Lone Wolf Takes a Chance (*Columbia*)

Own Theatre. 10.30 a.m. and 2.30 p.m

Cast: Warren William, June Storey, Henry Wilcoxan, Eric Blore, Thurston Hall, Don Beddoe, Evalyn Knapp, Fred Kelsey, William Forest. **Director:** Sidney Salkow.

Hailed as the best of all the exciting Lone Wolf adventures, "The Lone Wolf Takes a Chance" has Warren William again as fiction's suave sleuth, investigating a plot to steal a highly valuable shipment of U.S. currency engraving plates.

Upon discovering a corpse on his fire escape, Warren William, with all circumstantial evidence pointing towards him as the killer, starts on the trail, and unfolds a plot to steal the plates. His investigations further discover a beautiful blonde actress involved, and the debonair rogue promptly doubles his interest in the affair. With typical Lone Wolf audacity he frustrates the plans of both crooks and cops, and cunningly leads them on a merry chase before finally he unravels the mystery.

Friday

Conga Swing (*Columbia*)

Own Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Penny Singleton, Arthur Lake, Larry Simms, Daisy, Ruth Terry, Tito Guizar, Jonathan Hale, Danny Mummert, Irving Bacon. **Director:** Frank R. Strayer.

With a background of hot swing numbers, the Bumsteads sing and dance their way through "Conga Swing" which sees them aboard a cruise at the invitation of Arthur Lake's boss, Mr. Dithers (Jonathan Hale).

Lake, about to board the liner with Blondie, Baby Dumpling and Daisy, is, however, instructed by his boss to go ashore and settle an important deal, but Arthur, due to unexpected complications, fails to get off the ship, and to avoid the wrath of Blondie and Mr. Dithers hides in the dressing room of Ruth Terry, a singer in the ship's band. Forced to continue the deception, he plays in the band as a drummer, disguised as a woman. Then the trouble begins. Penny Singleton finds Arthur undressing in the singer's cabin, decides she's through with him, and proceeds to flirt outrageously with another passenger, Don Rodriquez (Tito Guizar), who is the rival in the deal Arthur Lake was "sent ashore" to carry out. Baby Dumpling sees through Dagwood's disguise, and tells Dithers. A rip-roaring finale follows, and finally everything is straightened out.

Monday

The Devil Commands (*Columbia*)

Own Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Boris Karloff, Richard Fiske, Amanda Duff, Ann Revere, Ralph Penney, Dorothy Adams, Walter Baldwin, Kenneth Macdonald, Shirley Ward. **Director:** Edward Dmytryk.

In this sensational thriller Boris Karloff appears as a mad scientist who believes that in science he holds a key that can unlock the door between the living and the dead.

When the story opens Karloff, a college professor, is a sane normal human being, but the tragic death of his beautiful wife (Shirley Ward) determines him to communicate with her through the medium of his invention, a gigantic electrical dynamo, by sending currents of electricity through the body of a living person and then through a series of corpses.

Spine-chilling moments follow when Karloff accidentally kills a woman scientist with whom he has been working. In a desperate effort to carry on with his experiments he seizes his daughter (Amanda Duff), straps her into the chair, and turns on full current for the first time, while an enraged crowd of the people of the town, determined to put a stop to the mad scientist's crimes begin to storm his house. A terrific climax follows. Amanda Duff and Richard Fiske, as Karloff's assistant, provide the romantic interest.

I'll Wait for You (*M-G-M*)

M-G-M Private Theatre. 11 a.m. and 2.30 p.m.

Cast: Robert Sterling, Marsha Hunt, Virginia Weidler, Fay Holden, Paul Kelly, Theodor Von Eltz, Carol Hughes. **Director:** Robert Sinclair.

Night clubs and chicken-houses, thrills of a big city's underworld and pastoral comedy among the people of a simple farm district blend in a dramatic story, "I'll Wait For You."

Loyalty and regeneration are the themes of the picture which tells of a racketeer who, cornered by the police, stages a sensational escape, and through an accident finds himself on a down-East farm, which he promptly decides is an ideal hiding place.

Among the simple folk of the country he finds a new viewpoint on life, and through love of a farm girl the path to a new life. Locales range from swank night clubs and underworld "hangouts" to picturesque spots in the countryside and an old-fashioned farmhouse.

Tuesday

Ellery Queen's Penthouse Mystery (*Columbia*)

Own Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Ralph Bellamy, Margaret Lindsay, Charley Grapewin, Anna May Wong, James Burke, Eduardo Ciannelli, Frank Albertson, Ann Doran, Noel Maddison. **Director:** James Hogan.

From its beginning in war-torn China to its dramatic conclusion high above the streets of Manhattan, "Ellery Queen's Penthouse Mystery" is said to be packed with action, romance, laughter and suspense, with Ralph Bellamy as the famed sleuth. Bellamy, working on a novel, is persuaded by his secretary (Margaret Lindsay) to investigate the mysterious disappearance of a world-famous ventriloquist, a Chinese agent who is trying to dispose of jewels to aid the Chinese cause. His mysterious disappearance is unknown until his daughter (Anna May Wong) becomes suspicious, and appeals for help to Margaret Lindsay. Bellamy finds his strangled body, but his dummy and a jade necklace are missing. A sinister ring of international thieves, headed by a big time gambler, is unearthed. Another murder occurs; Margaret Lindsay, in her attempts to help the detective, involves both herself and Bellamy in many dilemmas before the mystery is finally solved.

The Great American Broadcast (*20th-Fox*)

20th-Fox Private Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Alice Faye, John Payne, Jack Oakie, Cesar Romero.

This spectacular romance has been planned to top the enormously successful "Tin Pan Alley" in entertainment values. It reunites the popular box-office team of "Tin Pan Alley," which are absolute tops in their respective fields. To further ensure the musical success of "The Great American Broadcast," the famous song writers—Mack Gordon and Harry Warren, who composed the "Tin Pan Alley Hits"—were engaged to write the songs for this new musical. Just as "Tin Pan Alley" took you behind the scenes of the song-writing business, so will "The Great American Broadcast" initiate you into the gay, tuneful story of the talented people who first filled the air waves with song and laughter.

Already, the "Great American Broadcast" has broken box-office records at the Roxy and received rave reviews from American critics. The *New York Times Broadcast* says: "This latest 20th-Fox songfest is easily the best musical to come this way since 'Alexander's Ragtime Band.'" The *New World Telegram Broadcast*: "One of the most enjoyable musical comedies that Hollywood has delivered in some time . . . the whole thing moves with considerable zip, and if you are in search of pure unalloyed fun you'll find it on tap for you . . .; consistently diverting entertainment." *Variety* sums it up: "It sparkles. Sure-fire entertainment."

Continued on page 27

Anna May Wong and Ralph Bellamy in ELLERY QUEEN'S PENTHOUSE MYSTERY (Columbia)

A scene from FORTY THOUSAND HORSEMEN, produced and directed by Charles Chauvel which G.F.D. is handling. Grant Taylor and Betty Bryant are starred

Paramount's New Star Material

OPPORTUNITIES FOR YOUNG PLAYERS

PARAMOUNT'S big production schedule of twenty-five concurrent productions which is calling into action most of the company's big contract list of star players, will also provide a serious training course for the studio's contingent of up and coming younger player

Practically the whole group of "star possibilities" who will stand or fall by their work in the big new series of films now shooting are now being given more important rôles.

Virginia Dale, Lillian Cornell and Betty Brewer are in "Las Vegas Nights." Miss Dale, who is steadily rising in popular favour, has also been assigned to a leading part in the Mary Martin-Don Ameche star picture "Kiss the Boys Goodbye."

Following his meritorious performance in "Reaching for the Sun," Eddie Bracken is included in the cast of "Caught in the Draft," where he will share the honours with Dorothy Lamour and Bob Hope.

Star of Air Epic

The studio officials are enthusiastic of the way Don Castle shaped in "Power Dive." After a series of minor parts, he was given the second lead in this exciting air picture and turned in such an excellent performance that the studio is now searching for new stories which will give him even bigger opportunities.

Catherine Craig, who was spotted by talent scouts in Passadena Playhouse presentations, is playing in Edward H. Griffith's film "One Night in Lisbon," which co-stars Madeleine Carroll and Fred MacMurray. Keith Richards, another recruit from the legitimate stage, has an important supporting rôle in the same picture.

Richard Denning and Susan Hayward, who were loaned to Columbia, added to their laurels with their performances in "Adam Had Four Sons." Back on the Paramount lot, Denning joins Frances Gifford and Jean Phillips in "Nurses Don't Tell," and Miss Hayward is being considered by Cecil B. de Mille for a featured rôle in his forthcoming epic "Reap the Wild Wind."

Another actress in whom Paramount studio officials feel they have an important bet is Eva Gebor, Hungarian actress, who is to make her film début in a new modern drama now being specially written for her.

Fan Mail Barometer

Stirling Hayden, whose first film was "Virginia," is already getting an enormous fan mail. The studio is endorsing the public approval of his work by giving him the leading rôle opposite Dorothy Lamour in her new film "Dildo Cay."

Margaret Hayes, former magazine cover model, is now working with Claudette Colbert and Ray Milland in "Skylark," and immediately after the completion of this picture will go into "Night of January 16th."

Ella Neal and Eleanor Stewart are in "Kiss the Boys Goodbye," and Martha O'Driscoll is on loan to Columbia and will star in a picture with Jane Withers.

The lead in "Parson of Panamint," considered a big responsibility for any actor, is being given to Phillip Terry, according to present plans, demonstrating the confidence that Paramount have in this new young leading man.

Paramount's policy of "grooming" new star material is an indispensable factor in their drive to maintain an unbroken flow of big productions throughout the coming months.

M. of I. FILM A World Public

The value of the film as an aid to war propaganda was stressed during the debate on the Ministry of Information in the House of Commons last week. Mr. Duff Cooper, the Minister, said that the work of the films department had been extremely successful during the past 12 months. Our films had been exported in enormous quantities to foreign countries. The great film "London Can Take It" was shown all over the United States and was the first that ever competed in popularity with the professional Hollywood picture.

JUDY CANOVA'S NEW BIG MUSICAL

Two Million Dollar Spectacles for British Lion

THE outstanding success achieved by Judy Canova in British Lion's *Sis Hopkins* has resulted in the versatile star being given the chief role in "Puddin' Head" another spectacular musical which is one of the two supers in the million dollar class scheduled for the new season by Republic

A cast of well-known screen personalities will support Miss Canova. Francis Lederer has been assigned to the male lead, with Buster Keaton, Eddie Foy, Jun., Slim Summerville, Aima Krueger, Astrid Allwyn, Raymond Walburn, and Hugh O'Connell in prominent support.

For Republic's latest super musical comedy, Lederer plays a frayed-at-the-cuffs Continental count, and Buster Keaton, depicts Judy's country friend anxious that the big city should do right by Judy. Joseph Santley, who directed "Sis Hopkins," is again in charge of the megaphone, with Albert J. Cohen as the associate producer.

The "Ice-Capades of 1941"

The second Republic picture now before the cameras is "Ice-Capades of 1941," which will feature the entire ensemble of the hit ice show which has played to 850,000 people in 35 American cities. The cast is headed by the sensational Dorothy Lewis, who has been captivating the audiences in America for the past two or three years. Belita, an English star, Vera Hruba, the Czechoslovakian girl, who gained wide publicity when 2,500 men offered her marriage proposals; Megan Taylor, world's champion skater; Lois Dworshak, Robin Lee, Red McCarthy, Joe Jackson, Jun., Everette McGowan, and Ruth Mack. Robert North is in charge of the production.

Latest Roy Rogers

Roy Rogers is again shooting for Republic. His latest outdoor Western is "Nevada City," which also features George "Gabby" Hayes, with Sally Payne, young Billy Lee, George Cleveland, Fred Kohler, Jun., and Rex Lease. Joe Kane is the associate producer and director.

Film Gangsters aid U.S. War Effort

NEW WARNER SUBJECT

The war will not entirely drive the gangster theme from the screen; indeed Warner Bros. have discovered a formula to enable them to aid America's war effort. In "All Through the Night" a group of gangsters will be seen breaking up a Fifth Column movement in the United States. The picture, which will star Olivia de Havilland and George Raft, will be directed by Vincent Sherman.

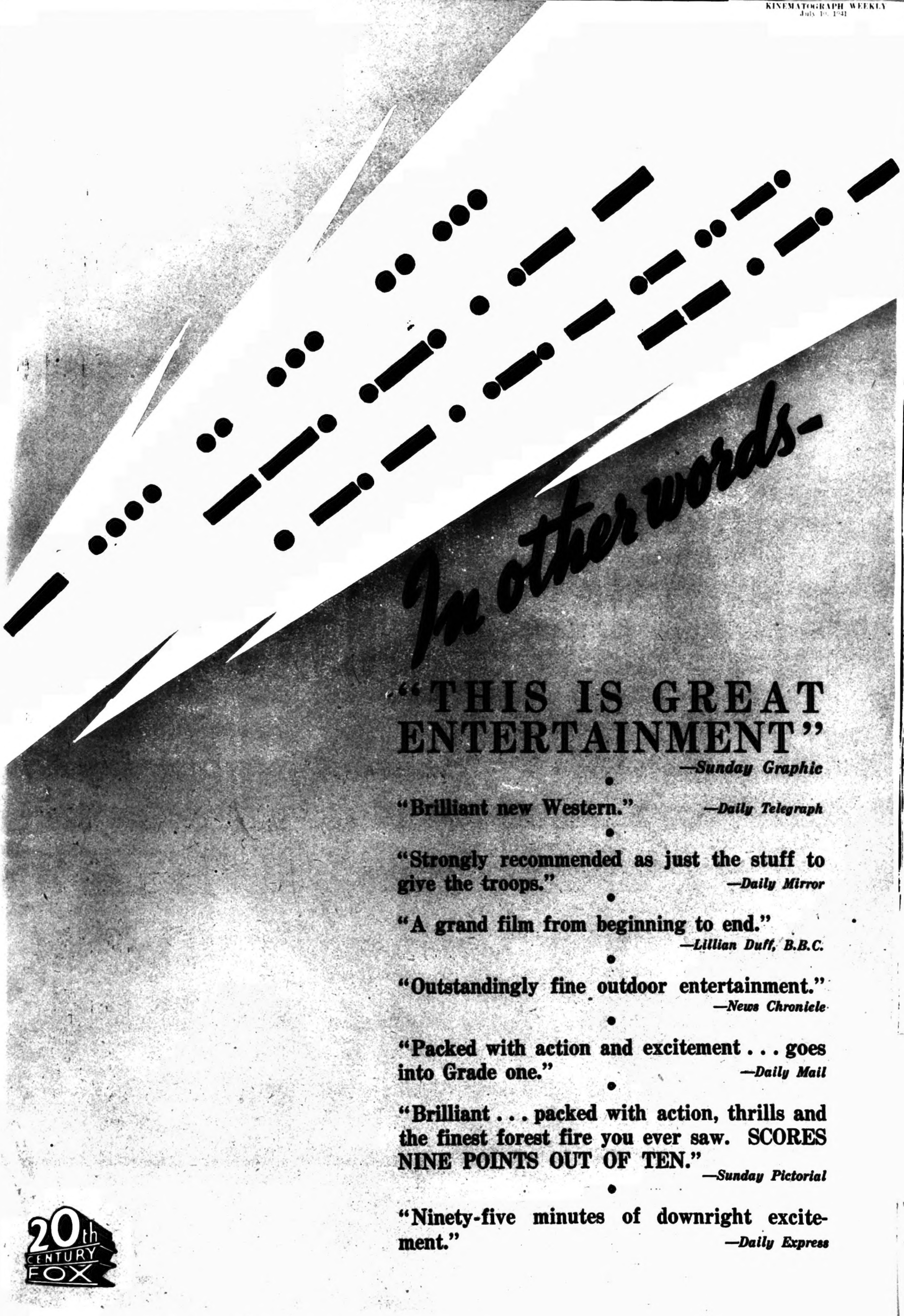
Unpublished Novel Bought

The film rights of "Mississippi Belle" a new novel by Clements Ripley, have been purchased by Warner. The story still is in MS. form, is to appear soon as a serial in Liberty Magazine and then will be published in book form.

Jeffrey Lynn and Alan Hale have been cast in "King Rubber," scheduled to go into production shortly under Ray Enright's direction.

WOLVERHAMPTON EFFORT FOR C.T.B.F.

Cheques for £278 19s. 8d. and £92 19s. 10d. will be sent to the C.T.B.F. and the Variety Artistes' Benevolent Fund respectively, representing the proceeds of the recent kinema ball held at Wolverhampton by the local Entertainment Managers' Association, of which P. Swanwick was chairman.


In other words-
"THIS IS GREAT ENTERTAINMENT"
—Sunday Graphic
"Brilliant new Western."
—Daily Telegraph
"Strongly recommended as just the stuff to give the troops."
—Daily Mirror
"A grand film from beginning to end."
—Lillian Duff, B.B.C.
"Outstandingly fine outdoor entertainment."
—News Chronicle
"Packed with action and excitement . . . goes into Grade one."
—Daily Mail
"Brilliant . . . packed with action, thrills and the finest forest fire you ever saw. SCORES NINE POINTS OUT OF TEN."
—Sunday Pictorial
"Ninety-five minutes of downright excitement."
—Daily Express
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SUNDAY EXPRESS

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SUNDAY PICTORIAL

". . . fine spectacular stuff . . ."
NEWS OF THE WORLD

. . . "Sensational and spectacular." . . .
DAILY MIRROR

"Super Spectacle . . . screen triumph which cannot fail to win its way among all sections of the film going public."
THE DAILY FILM RENTER

Ray Milland · Hol

CONSTAN

Paramount Pictures

A PARAN

"85 Degrees— I Wanted Wings." ... This film leaves me weak with excitement... DAILY EXPRESS

..."A Great Picture" ... DAILY MAIL

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"... The most thrilling aerial picture in the history of the screen. . . for all classes of cinema goers, with terrific topical tug." THE CINEMA

..."An exciting film." ... SUNDAY GRAPHIC

"Superb flying, snappy lines, thrilling adventure, and three of the most engaging characters on the screen go to make 'I Wanted Wings' one of the best flying pictures ever ..." EMPIRE NEWS

..."A film that should be seen." ... STAR

...h cannot ...y among ...film going ...Y FILM RENTER

..."You ought to see it." ... EVENING NEWS

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STANCE MOORE · VERONICA LAKE

HARRY DAVENPORT

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STAFF RESERVATION IS ESSENTIAL—*Says Portsmouth*

Support for War Council

SHORT SUBJECTS AND QUOTA

A FEELING that representations to the Government on vital problems affecting the Industry would carry much greater weight if there was one united voice to speak on behalf of the Trade, was expressed at last week's meeting of the Portsmouth branch, at which H. P. E. Mears was present. Charles Clarke presided

At present they had the various sections of the Trade going to the various Ministries, said Coun. MEARS, and his idea was that they should establish a Central Council from which the C.E.A., the K.R.S., the N.A.T.K.E., the producers, and the technicians, should all be represented, so that they could consider Trade problems in all their aspects and present their suggestions to the Government with a united front. Now, various sections individually approached the Government Departments and one contradicted the other, but if through a War Council they could present the united opinion of the entire Industry he felt sure they would receive greater consideration. The proposed Council would not take away any of the powers of the representative bodies, but would co-ordinate these powers to gain greater effect.

It was suggested that the constitution should provide for the reference back by individual members to their respective organisations of any matters for which they had not been given an action mandate, so that the rights of the constituent associations would be fully preserved. State control of the Industry had reared its head very high from time to time, but that was something none of them wanted. The Industry must learn to control itself, and they could not afford to muddle along any longer in different camps.

The CHAIRMAN supported the idea and thought the proposal should receive their wholehearted support.

E. V. GLENISTER said it was something that should have been done many years ago. He moved that the branch send a resolution to the General Council asking them to give their fullest support to the proposal.

F. B. B. BLAKE seconded.

The proposition was carried.

Position of Projectionists

The branch again discussed at some length the question of the reservation of operators, and the Secretary (A. DANIELS) said he had sent a telegram to the General Secretary, urging that the C.E.A. campaign should be pursued with greater vigour and energy in view of the urgent necessity of keeping theatres open.

In his reply, Mr. Fuller said it had been impossible to put more vigour and energy forward, because the maximum had always been forthcoming in these difficult times. He referred to an interview that was about to take place with the Ministry of Labour.

Coun. MEARS said that the interview took place a month ago and they were still awaiting the questionnaire which the Board of Trade had promised to send out. He hoped that the moment exhibitors got the form they would fill it up and send it back by return of post. All the while a definite decision was delayed operators, attendants and usherettes were being taken away, and they would not be able to get them back again.

Not Only Operators

The CHAIRMAN said that the question was not merely one of the reservation of operators, but of essential staffs, because they could not run their theatres with a couple of operators alone. They must all deplore the fact that only 70 or 75 per cent. of the exhibitors troubled to fill up the questionnaire sent out by the C.E.A. Had they been filled up and returned by all the exhibitors there would apparently been no need for the Board of Trade questionnaire.

E. V. GLENISTER did not accept unchallenged that only 75 per cent. of the exhibitors replied. The C.E.A. may have received only that proportion of the postcards, but they seemed to have overlooked the fact that these were sent to quite a number of kinemas which had been destroyed or which had been closed. In one particular case within his own knowledge they were sent to kinemas which were in ruins.

The CHAIRMAN remarked that the position appeared to be very unsatisfactory. The various Labour Exchanges and committees involved did not appear to have been advised that pending a decision the kinemas should receive special consideration.

V. BADMAN said they were continually losing operators because they were taking jobs as fire-watchers with munition firms and were promised that they would be transferred to the factories in reserved occupations.

The Vice-Chairman (W. ELLIOTT) suggested that in view of the statement made that the C.E.A. questionnaire had not been fully answered, the General Council should be asked for a copy of the figures sent to the Board of Trade, but the CHAIRMAN pointed out that by the time they got this information the Board of Trade questionnaire would be in their hands and an entirely different complexion might be placed upon the matter.

In the circumstances, the branch felt that nothing more could be done in the matter at present, but to await events.

Calling All Women

The SECRETARY also reported that a letter had been sent from head office to the Ministry of Labour with regard to the registration of women and the reply pointed out that it had now been decided that each case should be treated on its merits at the selection interview. The Exchanges would have due regard to the difficulties in which kinemas might be placed in industrial areas if it was not possible to provide suitable substitutes.

The CHAIRMAN remarked that they were apparently in the hands of the local Selection Committees in this matter.

Our Own Training

E. V. GLENISTER said that in many cases the attitude of the interviewers was aggressive and in some instances very rude. He pointed out that soon after the war started exhibitors were put to considerable trouble and expense in regard to the training of their staffs for A.R.P. duties, and he did not suppose that any branch was more conversant with the necessity for such training as their own.

The precautions they took had proved well worth while, and the training given had in several instances been instrumental in saving life. In fact, it was entirely due to the staff that one of their theatres was definitely saved. Was all that training now to be thrown away? They now found themselves in the position of their girls being taken away without even the opportunity of replacement.

They were not only responsible for looking after and entertaining the public, but the fact seemed to be overlooked that they were also responsible for an enormous amount of revenue which the Government could not afford to lose.

Coun. MEARS said that their initial mistake was in not fighting to be placed in the official list of reserved occupations.

Mr. ELLIOTT suggested that a copy of the Ministry's letter should be sent to the managers of all the Employment Exchanges in the branch area, and this was unanimously approved.

A Quota Amendment?

A letter was received from the GENERAL SECRETARY with reference to the branch suggestion that shorts should be included with the longer films for quota purposes, pointing out that this involved an amendment of the Kinematograph Films Act, and there was no likelihood of this happening during war time unless the Government liked to introduce amendment legislation.

The General Council, however were keeping careful note of the suggestion so that it could be brought forward when the amendment of the Kinematograph Films Act was under consideration.

Coun. MEARS disagreed, because under the emergency powers of the Government the Act had already been varied and a precedent set up upon which the General Council could have acted.

Coun. F. J. SPICKERNELL suggested that a reply be sent to the General Council stating that they were not satisfied with the shelving of the matter, and reaffirming their opinion that it should be taken up with the Ministry.

The CHAIRMAN: If we were allowed to count in the Ministry of Information films for quota purposes against the long films it would make a difference of anything from 2½ per cent. to 3 per cent.

Mr. GLENISTER added that by showing these films they were rendering a service to the country and they were doing it for nothing. It was only fair that these shorts should count against the impossible quota conditions imposed.

Mr. BLAKE said that unless these Ministry of Information films were allowed to count for quota against the longer films they should refuse to show them.

Mr. ELLIOTT remarked that they would find themselves well in on their shorts quota.

The CHAIRMAN: I was surprised to find my British shorts quota was 75 per cent.

Coun. SPICKERNELL moved that the matter be referred back again to the General Council with a request that it should be taken up immediately with the Board of Trade and not left until after the war, and this was seconded by Mr. GLENISTER and carried.

Asking Too Much

A letter was received from the local A.F.S. Association, stating that during the last few weeks a relief scheme had been in operation whereby the Portsmouth men of the A.F.S. had been sent to stations situated in quiet areas, and the men from those areas had taken over their duties in the city. He suggested that hospitality might be extended to them by the issue of a few complimentary tickets for use by these men at various kinemas in the city.

The SECRETARY had replied that the application could not be acceded to as they had had innumerable applications of a similar type in connection with other services, and his action was endorsed.

Congratulations

Reference was made to the fact that honour of knighthood had been conferred upon the Lord Mayor of Portsmouth (Coun. D. L. Daley), and the SECRETARY stated that he wrote to the Lord Mayor extending the sincere and hearty congratulations of the branch.

A letter was received from the Lord Mayor in reply, thanking the branch.

Membership

Notification was received that R. C. Hawkes (manager) had been nominated as a member for the Apollo, Southsea, in place of F. H. Stewart, and that Mr. Stewart had become a member for the Savoy, Portsmouth, in place of W. A. Miller.

It was also reported that the Scala, Southsea, and the Ritz, Gosport, had closed in consequence of enemy action.

Philip Friend and David Farrar in SHEEPDOG OF THE HILLS which Germain Burger directed for Butchers in Devon

Musicals Dominate 20th-Fox Line-up

MANY COLOUR SUBJECTS

Big Stars and Stories

PROGRESS on the impressive line-up scheduled by 20th Century-Fox for the current season is indicated in current advices from Daryll Zanuck, the production chief, who also announces several big new star and story acquisitions.

"Miami," the Technicolor musical just completed for release on this season's programme, has been re-titled "Moon Over Miami." This follows the adventures of three sisters who set out to win wealthy husbands, after pooling all of their money. Starring Betty Grable, Don Ameche, Robert Cummings, Carole Landis, Jack Haley and Charlotte Greenwood, and directed by Walter Lang. Several new tunes are included, which are reported to be smash hits.

"Sun Valley," an elaborate vehicle with Sonja Henie, John Payne, Glenn Miller and his famous radio orchestra, will be released as "Sun Valley Serenade."

The new filmusical to be made in Technicolor has been given the tentative title of "Honeymoon in Havana." It will have a grand stellar cast in Alice Faye, Don Ameche, Carmen Miranda and Cesar Romero. William Le Baron is producing.

"Wild Geese Calling"

Henry Fonda has been cast in an entirely different rôle as a rugged but dreamy vagabond in "Wild Geese Calling." His wanderlust takes him from lumber camp to lumber camp in the north woods, until he finally finds peace in the wilds of Alaska. The picture will be packed full of action, drama and thrills.

Joan Bennett, who has just completed her rôle in "Man Hunt" opposite Walter Pidgeon, one of the 1941 specials, will be co-starred with Fonda. Warren William and Ona Munson will have featured rôles.

Le Baron's Musical

Musical subjects continue to figure prominently in the programme. Production is well ahead on "The Bouncer and the Lady" (tentative title), in which Cesar Romero and Carole Landis are co-starred. It is based on the Burnett best-seller of four years ago, "Giant Swing," and was originally put on the floor with the title of "Dance Hall."

William Le Baron is slated to produce a big musical with an entirely different background—the prize ring—aptly titled "A Straight Left." 20th-Fox will announce cast later.

After this he will produce a sparkling story full of spice titled "Miss Pilgrim's Progress," a romantic drama of the first female stenographer.

Following "Moon Over Miami" Betty Grable will be co-starred in at least three new vehicles with tuneful backgrounds. She is definitely set for the feminine singing and dancing lead in "Pearl of Pearl Harbour," which may be made in Technicolor, and further plans for her will be announced shortly.

Also in production is "Dressed to Kill," formerly "The Dead Take No Bows," a mystery melodrama which dramatises the newest adventures of Michael Shayne, detective, played once again by Lloyd Nolan.

Claudette Colbert to Star

The first of a flock of "big names" signed for future specials is Claudette Colbert, who has been chosen to play the feminine lead in "Remember the Day," one of 20th-Fox's major productions.

Claudette has already appeared in two 20th Century-Fox productions, namely, "Under Two Flags" and "Drums Along the Mohawk," and John Payne has been selected to appear opposite Claudette. Payne has just completed a fine rôle in the Sonja Henie elaborate vehicle, "Sun Valley Serenade," in which Glenn Miller and his No. 1 radio orchestra are also featured.

Laurel and Hardy

Stan Laurel and Oliver Hardy have been signed to co-star in a big comedy special titled "Forward March." There is a tender love story woven throughout the film, which will have a military background, but, of course, the main theme will be on comedy.

ENSA SCHEME IN ULSTER

Trade Opposition

NO further developments are reported regarding the proposed extension of the E.N.S.A. entertainments to munition and other workers in Northern Ireland. The Minister of Labour is still considering the scheme which has been submitted by the local E.N.S.A. committee.

The Trade is still determined in its attitude of hostility towards the scheme.

Sunday Opening

A small concession as regards Sunday opening has been made by the Belfast Corporation, who, at the request of the authorities, are raising no objection to kinemas being used for the screening of training films to military units and the Home Guard.

More Trade Shows

Cliff Roberts, G.F.D.'s energetic representative, is well satisfied with the results of his recent Trade shows in Belfast and the attendance of the Trade. He is now arranging for a further series of shows at an early date.

A Welcome

The possibility of arranging for some function to welcome members of the Trade who are serving with H.M. Forces and who are stationed in Northern Ireland is being discussed by local exhibitors and renters.

12½ PER CENT. WAGE INCREASE

Bristol Agreement

Members of the Bristol branch of the C.E.A. operating under the agreement with the N.A.T.K.E. have granted a further 5 per cent. increase in the war bonus. This is in addition to the 7½ per cent. already granted and brings the total bonus up to 12½ per cent. Where, however, employees are at present receiving wages, inclusive of war bonus, equivalent or in excess of 12½ per cent. on the basic rate of pay, no further increase is payable.

The additional 5 per cent. came into operation as from June 30.

"SIS HOPKINS" ACCLAIMED

On his recent return from a lightning provincial tour, S. A. Myers, general manager of British Lion, reports that at each centre he visited Republic's million-dollar musical comedy, "Sis Hopkins," Judy Canova's starring vehicle, was acclaimed an unqualified success.

"The entire group," he says, "has had an excellent reception in the provinces, and the enthusiasm with which 'Sis Hopkins' shows that we have in this picture a production which should easily rank as one of the biggest box-office winners of the year."

DOUGLAS FAIRBANKS, DIPLOMAT

It is announced that Douglas Fairbanks, Jun., has been sent by President Roosevelt on a mission of good will to the Latin-American republics. A statement from the White House said that Mr. Fairbanks would endeavour to ascertain how the Government and the film Industry can make the motion picture "a more effective instrument for conveying comprehensive views of life" not only in the United States but in the Latin-American republics.

Palmer's Green Reopening

After having been closed for a while on account of war time difficulties, the Queen's, Palmer's Green, has been reopened by Moss Harris, with Victor S. Piercey in charge.

A few improvements have been effected and the house is once more catering for local picturegoers on the same lines as before.

The quarterly general meeting of the South and East Lancashire branch will be held at Manchester on Friday, October 24.

Children under 16 are barred from the Sunday shows at the Lydd (Kent) kinema.

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period May 26 to June 23. Films the names of which appear in italics are part of a series (or serials).

BRITISH.

Title of Film.	Registered.	Maker's name.	Length (feet).	No.
MAY 29.				
Pathe Pictorial Nos. 261/273—				
Pathe Pictorial No. 266	Pathe ..	Pathe ..	896	Br/R. 4123
Pathe Pictorial No. 267	,,	,,	881	Br/R. 4124
Pathe Pictorial No. 268	,,	,,	800	Br/R. 4125
MAY 31.				
Eating Out With Tommy	N.S.S. Productions.	Strand Film ..	600	Br/E. 4131
A Visit From Canada..	N.S.S. Productions.	Realist Film Unit.	687	Br/E. 4132
JUNE 9.				
Call of the Sea.. ..	M-G-M ..	Piccadilly ..	935	Br/R. 4153
JUNE 11.				
Turned Out Nice Again	United Artists	A.T.P. ..	7,257	Br./DR. 4167
JUNE 12.				
Pathe Pictorial Nos. Nos. 261/273—				
Pathe Pictorial No. 269	Pathe ..	Pathe ..	797	Br./R. 4181
Pathe Pictorial No. 270	,,	,,	887	Br./R. 4182
JUNE 16.				
Pathe Pictorial No. 271	,,	,,	862	Br./R. 4187
JUNE 13.				
Song of the Sax ..	M-G-M.. ..	British Foundation Pictures.	1,520	Br./R. 4184
JUNE 16.				
Atlantic Ferry.. ..	Warner ..	Warner ..	9,682	Br/TR. 4185
JUNE 17.				
Once a Crook	Twentieth Century-Fox.	Twentieth Century Productions.	7,306	Br/DR. 4188
JUNE 23.				
Words for Battle ..	N.S.S. Productions.	Crown Film Unit.	673	Br./E. 4190
Across the Waters ..	Kinograph Distributors.	East Anglia Films.	1,518	Br./R. 4191
Harvest of the North..	,, ..	Cuthbert John Cayley.	1,670	Br./R. 4192

FOREIGN.

Title of Film.	Registered.	Maker's name.	Length (feet).	No.
MAY 26.				
The Taming of the Snood	Columbia ..	Columbia ..	1,415	F. 4088
On Special Duty ..	,, ..	,, ..	5,152	F. 4089
Hunting Wild Deer ..	,, ..	,, ..	874	F. 4090
Farmer Tom Thumb..	,, ..	,, ..	577	F. 4091
The Case of the Black Parrot.	Warner ..	Warner ..	5,370	F. 4092
Always a Bride ..	,, ..	,, ..	5,206	F. 4093
MAY 27.				
Footlight Fever ..	RKO-Radio ..	RKO-Radio ..	6,249	F. 4094
Mad About Moonshine	,, ..	,, ..	1,768	F. 4095
Repent at Leisure ..	,, ..	,, ..	5,961	F. 4096
When Wife's Away ..	,, ..	,, ..	1,806	F. 4097
Melody for Three ..	,, ..	Stephen Lang Productions ..	6,035	F. 4098
Mat Men	,, ..	Pathe ..	860	F. 4099
Information Please, No. 5.	,, ..	,, ..	979	F. 4100
Information Please, No. 12.	,, ..	,, ..	1,053	F. 4101
Eyes on Brazil ..	.. ..	.. ..	969	F. 4102
Free and Easy.. ..	M-G-M ..	M-G-M	5,009	F. 4103
The Penalty	,, ..	,, ..	7,242	F. 4104
Whispers	,, ..	,, ..	929	F. 4105
Forbidden Passage ..	,, ..	,, ..	1,859	F. 4106
Doomed Caravan ..	Paramount ..	Paramount ..	5,562	F. 4107
Magic in Music ..	,, ..	,, ..	7,189	F. 4108
Lady Eve	,, ..	,, ..	8,421	F. 4109
MAY 28.				
The Stranger	Columbia ..	Columbia ..	4,855	F. 4110
The Round-up ..	Paramount ..	Paramount ..	7,964	F. 4111
MAY 29.				
Two Roads	Columbia ..	Columbia ..	5,278	F. 4112
Community Sing No. 37	,, ..	,, ..	990	F. 4113
Washington Parade No. 11.	,, ..	,, ..	951	F. 4114
Adam Had Four Sons	,, ..	,, ..	7,200	F. 4115
Screen Snapshots No. 89	,, ..	,, ..	685	F. 4116
The Great Plane Robbery.	,, ..	,, ..	4,909	F. 4117
Boots in Arms ..	,, ..	,, ..	1,605	F. 4118
Meet Boston Blackie..	,, ..	,, ..	5,456	F. 4119
Splits, Spares and Strikes.	,, ..	,, ..	901	F. 4120
Adventure in Sahara ..	,, ..	,, ..	5,130	F. 4121
Beautiful British Columbia.	,, ..	,, ..	940	F. 4122
MAY 30.				
Golden Hoofs	20th Century-Fox	20th Century-Fox	6,092	F. 4126
Western Union ..	,, ..	,, ..	8,491	F. 4127
Tobacco Road ..	,, ..	,, ..	7,593	F. 4128
Sleepers West	,, ..	,, ..	6,644	F. 4129
Murder Among Friends	,, ..	,, ..	6,042	F. 4130
JUNE 3.				
Memory Tricks ..	M-G-M	M-G-M	783	F. 4133
Men of Boys Town ..	,, ..	,, ..	9,552	F. 4134
Keeping Company ..	,, ..	,, ..	7,227	F. 4135
JUNE 6.				
Pantry Pirate	RKO-Radio ..	Walt Disney ..	750	F. 4136
Timber	,, ..	,, ..	732	F. 4137
Fire Chief	,, ..	,, ..	760	F. 4138
Little Whirlwind ..	,,	,, ..	778	F. 4139
The Devil and Miss Jones.	,, ..	RKO-Radio ..	8,262	F. 4140
Road to Zanzibar ..	Paramount ..	Paramount ..	8,285	F. 4141
I Wanted Wings ..	,, ..	,, ..	12,045	F. 4142
JUNE 9.				
Respect the Law ..	M-G-M	M-G-M	1,782	F. 4143
Quiz Biz ..	,,	,, ..	852	F. 4144
More About Nostradamus.	,, ..	,, ..	973	F. 4145
More Trifles of Importance.	,, ..	,, ..	961	F. 4146
Maisie was a Lady ..	,, ..	,, ..	7,135	F. 4147
The Homeless Flea ..	,, ..	,, ..	682	F. 4148
The Happiest Man on Earth.	,, ...	,, ...	981	F. 4149
Gallopin' Gals ..	,, ...	,, ...	669	F. 4150
Fightin' Fools ..	,, ...	,, ...	803	F. 4151
Baby Blues	,, ...	,, ...	840	F. 4152
That Night in Rio ..	20th Century-Fox	20th Century-Fox	8,176	F. 4154
The Face Behind the Mask	Columbia ..	Columbia ..	6 122	F. 4155
Ice Capers	,, ...	,, ...	941	F. 4156
Cold Turkey	,, ...	,, ...	1,485	F. 4157
Blondes and Blunders	,, ...	,, ...	1,455	F. 4158
Washington Parade No. 12.	,, ...	,, ...	944	F. 4159
Sojourn in Havana ..	,, ...	,, ...	837	F. 4160
Screen Snapshots No.90	,, ...	,, ...	852	F. 4161
Screen Snapshots No.91	,, ...	,, ...	803	F. 4162
Community Sing No. 38	,, ...	,, ...	981	F. 4163
Community Sing No. 39	,, ...	,, ...	869	F. 4164
Mouse Meets Lion ..	,, ...	,, ...	604	F. 4165
From Singapore to Hong-Kong	,, ...	,, ...	919	F. 4166
JUNE 11.				
That Uncertain Feeling	United Artists ..	Sol Lesser ..	7,356	F. 4168
Topper Returns ..	,, ...	Hal Roach ..	7,994	F. 4169
The Fighting Chump	New Realm ..	Caravel Pictures	5,091	F. 4170
JUNE 12.				
The Invisible Woman	G.F.D.	Universal Pictures	6,506	F. 4171
Nice Girl ?	,, ...	,, ...	8,779	F. 4172
I'm Nobody's Sweetheart Now.	,, ...	,, ...	5,747	F. 4173
Going Places, No. 87 ..	,, ...	,, ...	868	F. 4174
Going Places, No. 88 ..	,, ...	,, ...	821	F. 4175
Going Places, No. 89 ..	,, ...	,, ...	812	F. 4176
One Night in the Tropics	,, ...	,, ...	7,469	F. 4177
Music in the Morgan Manner.	,, ...	,, ...	1,584	F. 4178
Give Us Wings ..	,, ...	,, ...	5,506	F. 4179
Meet the Chump ..	,, ...	,, ...	5,424	F. 4180
JUNE 13.				
Lucky Devils	,, ...	,, ...	5,568	F. 4183
JUNE 16.				
You Ought to be in Pictures.	Warner	Warner	873	F. 4186
JUNE 17.				
Lady Hamilton ..	United Artists ..	Alexander Korda	11,263	F. 4189
JUNE 23.				
Picturesque Poland ..	Kinograph Distributors.	Derrick de Marney	1,050	F. 4193
Great Train Robbery..	British Lion ..	Republic ..	5,529	F. 4194
Sis Hopkins	,, ..	,, ..	8,832	F. 4195
Barnyard Follies ..	,, ..	,, ..	6,186	F. 4196
Behind the News ..	,, ..	,, ..	6,637	F. 4197
Petticoat Politics ..	,, ..	,, ..	6,062	F. 4198
Citadel of Crime ..	,, ..	,, ..	7,385	F. 4199
Colorado	,, ..	,, ..	5,189	F. 4200
Under Texas Skies ..	,, ..	,, ..	5,069	F. 4201
Washington Melodrama	M-G-M ..	M-G-M	7,247	F. 4202

The registered length of the film "Kipps" (Br./Dr. 3981) has been altered to 9,871 feet.

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

Re-issue of the Spectacular Military Production

SWORD OF HONOUR

Re-edited. Brand new prints from the original negative.

An epic of the glorious traditions of the British Army.
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LONDON TRADE SHOW:
MONSEIGNEUR THEATRE, PICCADILLY CIRCUS, W.1,
WEDNESDAY, July 9th, 1941, at 10.30 a.m.

SHERWOOD FILMS LTD., 26/27, D'Arblay Street, Wardour Street, London, W.1.

KINEMA ARSON CHARGE AT STROUD

Attendant Sent for Trial

THREE charges of arson were made against Allan Henry Frank Rabey, of Plymouth, doorman at the Gaumont Palace, Stroud, who on June 27 was committed for trial at the Gloucester Quarter Sessions. He was accused of having set fire to the theatre on two occasions, on June 12 and again on the following day.

Albert Edward Bradbury, acting manager and engineer of the Palace, told how in the morning he discovered some cleaning rags burning in the store room. About 8.30 p.m. Rabey informed him that there was smoke coming through the exit doors into the vestibule, and it transpired that the fire had originated in the store room. He called the fire brigade before informing the audience who were watching the performance on the floor above. The brigade extinguished the fire by about 11 p.m. Considerable damage had been caused, including the burning of the main electric cable, which cut off the lights in the building—goods in the store, as well as extensive decorative damage. The cost amounted to hundreds of pounds. There were 600 or 700 people in the theatre, Mr. Bradbury stated.

Stage Curtains Alight

As regards the fire on June 13, about 8.30 p.m. his attention was attracted to smoke which was noticed in the building. He found the storerooms in the basement were not affected, but from the auditorium he detected smoke close to the stage. It appeared to be coming from a dressing-room adjoining the stage, and he summoned the Stroud Fire Brigade. He tried to get into the dressing-room, but was driven back by the smoke. There were between 400 and 500 people in the auditorium at the time.

The witness explained that the fire was found to have originated in a store leading off the dressing-room, and containing spare seats and other equipment. The fire was extinguished in about twenty minutes. The damage exceeded £50.

Answering the Acting Clerk, the witness said he had seen Rabey near the exit door close to where the first broke out.—Did you make an inspection of the theatre on May 30?

Mr Bradbury: Yes, and the theatre, including the fire-proof stage curtains, was entirely in order. On the evening of June 13 I discovered attempts had been made to set fire to the stage draperies, the bottoms of which were singed.

Maude Winifred Davies, an employee at the theatre, stated that at 11 a.m. on June 12 Rabey said to her: "If there should be a fire, what would they do with the staff? Would they send me back to Plymouth?" She said she never thought of such things. About ten minutes after the conversation she heard someone shouting "Fire."

Statement to Police

Police Inspector Herbert said after the fire on June 13 he examined the premises, and on the following day he interviewed Rabey at the theatre.

Rabey made a statement in which it was alleged he said: "I admit I set fire to a bag of rags in the store room last Thursday morning. Then, on Thursday night I set fire to the store room. I lit a box of straw or something that was in the store room. On Friday night, when I went for my break about a quarter past eight I went to a cupboard in the dressing room and set fire to some paper in the cupboard. On Thursday morning I tried to set fire to the curtains on the stage. I put a lighted match to them, but they would not burn. I am very sorry I did this, and realise now I should not have done it. I hate the place, and that is the reason why I did it. The temptation just came upon me. I wanted to join the Navy, but my people would not let me."

George Montgomery and Mory Beth Hughes in THE COWBOY AND THE BLONDE (20th Century-Fox)

Warwick C.C. Licence Anomaly

S.O. CONTRIBUTION DOUBLED

A DECISION of a committee of the Warwickshire County Council dealing with hours of performance on Sundays has the effect of doubling the charity contribution in respect of Sunday opening.

The issue of licences under the Sunday Entertainments Act carried the demand that every licensee should pay to the council a sum calculated at the rate of ½d. per seat per performance on total capacity—a condition which was accepted.

But the Cinematograph and Stage Plays Licensing Committee has decided that if a performance exceeds three hours it shall be treated as two performances and subject to the contribution of one penny per seat.

The Birmingham and Midland branch C.E.A., having succeeded in negotiating on behalf of its members, a longer opening period becomes subject to the higher impost.

This latest regulation of the Warwickshire County Council is being opposed by the Birmingham and Midlands branch of the C.E.A. in the interests of its county members as a complete departure from the procedure adopted by all other licensing authorities in the country and one inflicting an unfair hardship upon exhibitors.

It was reported that the secretary had written on June 18 to the Clerk to the Council requesting that the committee would receive a small deputation to discuss the matter, but so far had not received a reply.

At the meeting of the branch a discussion arose concerning the request of T. O'Brien, general secretary of the N.A.T.K.E., for an early meeting to consider its application for an additional war bonus. This resulted in the branch "unanimously deciding that the time was not opportune for further increases."

A letter was read from W. R. Fuller enclosing copy of a letter from Frank Hill (secretary of the K.R.S.) in regard to the clashing of Trade shows.

H. F. Cornforth reported that the Sunday Films Committee held its usual monthly meeting earlier that day. All films reviewed by the committee were considered suitable for inclusion in Sunday programmes.

Prior to commencing the business C. H. Russ (chairman) made sympathetic reference to the death of Bernard Cresswell (M-G-M). A vote of condolence was passed in silence, the members standing.

"IMPOSSIBLE" LICENCE CONDITIONS

Bench Waives Demands

Conditional upon certain improvements being carried out to the satisfaction of the Chief Constable, the licensing magistrates at Ashton-under-Lyne, on Monday last week, renewed the kinematograph and music licence of the Star Kinema, Church Street, Ashton, until April 5 next.

R. Wood, making the application, said three months ago temporary renewal of the licences was granted on the understanding that a scheme was got out, in conjunction with the Chief Constable, for certain improvements. It was thought they could be done for about £500, but the quotation was well over £1,500, and probably the ultimate price would be in the region of £2,000. In times like these it was utterly impossible to carry through work of that character.

The chief point at issue was in regard to the exit leading to Church Street. There were exits on the ground floor and balcony which converged into a long, narrow passage leading into Park Parade. The owners proposed to demolish a double-fronted house they owned on Park Parade and make a wide open space at the back of the theatre. Instead of converging to one exit leading to a narrow passage, it was proposed, as a temporary scheme until after the war, to have separate exists from the balcony and from the ground floor leading to a wide open space where people could spread out fanwise. His clients were in touch with builders prepared to demolish the house, so that there would be no delay.

The Chief Constable agreed that the work under the original plans submitted to the licensing justices could not be carried out at present, owing to war conditions. In addition to a wide exit on the Park Parade side he would have to insist that the projecting-room and the rewinding-room were altered. These were the two chief points. He would like an assurance that the question would be considered, and that these alterations would be carried out forthwith. If they were not carried out, he would have no other alternative but to object to the renewal of the licence at the next Brewster Sessions.

Mr. Wood said if it was at all possible, they were only too anxious to do it.

The licence was then renewed.

In his new Ealing comedy THE BLACK SHEEP OF WHITEHALL, Will Hay, who started his stage career as a female impersonator, appears for a time in the disguise of a nurse

Emlyn Williams and Deborah Kerr in a scene from the Paramount British production HATTERS CASTLE now in production at Denham with Lance Comfort directing

Spectacular Musical from 20th-Fox

TRADE SHOW DRIVE

Seven Films

HEADED by what has been described as "the best musical to come from Hollywood in many months," "The Great American Broadcast," 20th Century-Fox are to Trade Show a new programme of seven important pictures

The following screenings have been arranged by R. Sutton Dawes, Director of Sales:—

"The Great American Broadcast"	July 15
"The Cowboy and the Blonde"	July 16
"Tall, Dark and Handsome" ...	July 17
"Dead Men Tell"	July 18
"Scotland Yard"	July 21
"Ride On, Vaquero"	July 22
"A Very Young Lady"	July 23

All shows will take place at the Century Theatre, Soho Square, at 10.30 a.m. and 2.30 p.m.

Gay, Tuneful, Musical

"The Great American Broadcast" is the romance of radio—a story told in comedy, music, drama and action. Music and romance are the very fabric out of which the great broadcasting industry was woven, and it is obvious this "Great American Broadcast" offers the perfect vehicle for a musical romance. Against the background of tuneful melodies, it unfolds the gay, fascinating tale of the talented people who first filled the air waves with song and laughter. The popular team of "Tin Pan Alley"—Alice Faye, John Payne and Jack Oakie—has been reunited and Cesar Romero added. Specialities which are the tops in their line—the Nicholas Brothers, who scored a great hit in "Down Argentine Way," the Wiere Brothers, well known on the English and Continental variety stages, and the Four Ink Spots, enhance the film, which boasts a series of lilting melodies.

Unusual Gangster Comedy

In "Tall, Dark and Handsome," exhibitors will find something different in the way of screen fare. Bristling with brilliantly funny dialogue, studded with hilarious situations, it is gay and exciting with novel and unexpected twists. It is a gangster story with this difference—this ruthless "killer" never took a life. He earns the name of being Chicago's most "cold-blooded killer," but he keeps all the men he is supposed to have rubbed out in luxurious quarters and gives them a good time, but when his adversary discovers he is not so tough, plenty of fun and action starts.

The cast comprises Cesar Romero, Virginia Gilmore, and a new team of funsters, Charlotte Greenwood and Milton Bede, head the supporting cast.

New Screen Discovery

A new screen discovery is featured in "The Cowboy and the Blonde," George Montgomery. American reviewers have acclaimed this young and handsome Montana cowboy as "one of the best bets for stardom discovered in Hollywood in a long time." As 20th Century-Fox have decided to make a new series of Zane Grey adventures to star him. Featuring Mary Beth Hughes with George Montgomery, "The Cowboy and the Blonde" is likely to prove one of the most hilarious comedies of the year.

Latest in Two Popular Series

"Ride On, Vaquero" and "Dead Men Tell" are the latest adventures in two popular series. "Ride On, Vaquero" is said to be the most romantic, exciting and action-filled of the Cisco Kid adventures. Cesar Romero again plays the romantic O'Henry character and is supported by an exceptionally strong cast headed by Mary Beth Hughes.

"Dead Men Tell" has been hailed as the most thrilling of the Chan mysteries. The ghost of "Black Hook" Nodbury, an 18th-century pirate chief, who buried millions of pounds' worth of treasure on the Cocos Islands, haunts the *Sura Star*, whose crew is sailing in search of the treasure. Once more Sidney Toler is the bland Chinese detective and as usual he is busy solving murders and keeping his "No. 2 Son," Sen Yung, out of trouble.

Jane's First Glamour Role

All types of audiences will find "A Very Young Lady" great all-round entertainment, combining romance, comedy, dramatic thrills and a full quota of appealing heart interest. Jane Withers is introduced as a brilliant new screen personality—a lovely young woman wearing her first really glamorous dresses, attending gay parties, looking her prettiest and even having a heart-breaking "crush."

Mystery and Thrills

Slick screen mystery at its best is blended with romance and comedy in "Scotland Yard," a thrilling drama laid in blacked-out London. Edmund Gwenn plays the Scotland Yard detective who has to solve the mystery when a missing banker's face is stolen by a charming gentleman crook who plots the greatest bank robbery in history. Plastic surgeons unwittingly reconstruct the face of an ex-crook now soldier according to a photograph of a banker in a locket found on him. Thus, on his return to civil life, the bank robber discovers among his possessions a lovely and charming wife and an honourable and very tempting position as head of Britain's greatest bank. Thrill is heaped on thrill as the drama speeds towards a spine-tingling surprise climax.

WOLVERHAMPTON MANAGER WEDS

The wedding took place at St. Giles' Church, Willenhall, recently, of J. Robert Astbury, manager of the Queen's, Wolverhampton, second son of Mr. and Mrs. J. B. Astbury, of Reigate, Surrey, to Miss Gertie Skelton, of Willenhall.

The bridegroom has recently been appointed manager of the Queen's, and was previously manager of the West End, Whitmore Reans, and the Picture House, Willenhall. The staffs of both kinemas made a presentation to him.

A reception was held at the Queen's Café, Wolverhampton.

York Watch Committee reports that it has had occasion to warn the managers of kinemas in the city against allowing the admission of unaccompanied children to exhibitions of category "A" films.

BRITISH NATIONAL FILMS L

PENN of PEN

THE BRITON WHO LAID THE FOUNDATIONS OF THE AMERICAN CONSTITUTION AND FORGED THE FIRST LINK IN THE UNBREAKABLE CHAIN THAT BINDS TOGETHER THE TWO GREAT NATIONS

CLIFFORD EVANS · DEBORAH KERR

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JAMES HARCOURT · CHARLES CARSON
HENRY OSCAR · MAX ADRIAN
JOHN STUART · MAIRE O'NEILL
EDWARD RIGBY · JOSS AMBLER
J. H. ROBERTS · EDMUND WILLARD
PERCY MARMONT · GIBB McLAUGHLIN
HERBERT LOMAS · GUS McNAUGHTON

ANGLO-AMERICAN FILM CORPORATION, LTD.

S LTD., PROUDLY PRESENT

NTSYLVANIA

Three Super-Subjects from General Films

Marlene's Big Role—Australian Epic—Hit Comedy With Powell and Blondell

THREE more pictures of outstanding box-office merit are listed by General Films for Trade show this week. They are probably three of the greatest attractions yet submitted by C. M. Woolf's organisation. They are "The Flame of New Orleans" and "Model Wife," Universal comedies of great star value and unquestionable pulling power, while "Forty Thousand Horsemen" is an Australian epic of wide popular appeal.

In accordance with the General Films' current presentation policy, each of the subjects will be Trade shown at the Gaumont British Private Theatre at Film House, at 2.30 p.m. on each day. Details are as follows:

Tuesday, July 15.—**The Flame of New Orleans** (Marlene Dietrich).

Wednesday, July 16.—**Forty Thousand Horsemen** (Grant Taylor, Betty Bryant).

Thursday, July 17.—**Model Wife** (Joan Blondell, Dick Powell).

Dietrich Has "Double" Role

Starring Marlene Dietrich in her first light comedy role, brilliantly directed by Rene Clair and produced by Joe Pasternak, "The Flame of New Orleans" is zestful entertainment.

Marlene is cast as a "sheltered" lady of early New Orleans, when gold-digging, thrusts her charms before a wealthy local

Marlene Dietrich in THE FLAME OF NEW ORLEANS (General Films)

banker (Roland Young). He falls for her, but so also does a handsome, penniless sea captain, portrayed by Bruce Cabot. Marlene's difficulty is that Young has the money, but Cabot has her love.

In an endeavour to clear up the difficulty, Marlene pretends to be her own "double," a rowdy, low-class café girl. The situation demands a complete dramatic transformation on Marlene's part, which she handles superbly.

Roland Young employs Cabot to kidnap Marlene's "double," that his marriage to the "real" Marlene may take place as arranged. Cabot, however, has a few ideas of his own on this subject.

"The Flame of New Orleans" is further enlivened by characteristically funny performances on the part of Mischa Auer, as a Russian, who recognises Marlene and has not the tact to say nothing about it; Andy Devine, Frank Jenks and Eddie Quillan, as members of Cabot's crew; and Theresa Harris, as Marlene's maid.

Forty Thousand Heroes

"Forty Thousand Horsemen," an Australian epic produced and directed by Charles Chauvel, is a magnificent tribute to the heroism of Australian fighting men, and at the same time splendid, actionful entertainment.

Telling the story of the victorious desert campaign of the Australian Light Horse in the war of 1914-18, "Forty Thousand Horsemen" is constructed on the widest possible canvas; its cast of thousands is headed by Grant Taylor, Betty Bryant and "Chips Rafferty."

The gripping human theme which is interwoven with the mighty battles and great events tells of the love between an Australian soldier and a pretty French girl, played by Betty Bryant. The development of their young romance against a background of adventure and disorder is cleverly and fascinatingly shown.

Betty Bryant's father has been murdered by the Germans and, determined on revenge, she joins up with the enemy forces disguised as an Arab water carrier. She helps a wounded Australian Light Horseman (Grant Taylor), and falls in love with him. When he meets up with her again, she is out of her disguise, and he is very much attracted by her. Their romance is blossoming into happiness when Taylor is recalled to his regiment to take part in the Australian offensive, which is successful. The end is one of mutual contentment and of a fine job well done.

Joan Blondell—"Model Wife"

In addition to Joan Blondell and Dick Powell, the cast of Universal's "Model Wife," a merry matrimonial comedy, includes Lee Bowman, Charles Ruggles, Ruth Donnelly, Lucile Watson, Billy Gilbert and John Qualen.

Streamlined for comedy and romance, the story of the film presents Joan and Dick as a married couple working in an ultra-smart gown shop, where marriage among members of the staff is forbidden.

Miss Blondell and Mr. Powell zealously guard their secret, saving all the time towards the addition to their family which is expected. The situation becomes very complicated when the boss (Lucile Watson) puts her son to work in the firm, and he falls in love with Powell's wife!

Laughs follow each other in quick succession until "Model Wife" reaches its happy and hilarious conclusion.

"Model Wife" was produced and directed by Leigh Jason.

Continued from column 4

M-G-M SHOW SCHEDULE

to accomplish feats of skill and daring that make horseback riding and six-gun shooting seem as calm as a taffy pull. The outstanding case of a boulevardier who got his streets crossed is William Powell. In his newest picture, "Love Crazy," he does everything but wrestle Gargantua. In rapid fire succession he is put through a series of contortions that would make even a superman shudder. Starting with an unpremeditated plunge into an icy pool with his clothes on, he soon finds himself taking an equally unpremeditated plunge from a second-storey window without his clothes on. Next he is caught between floors in an elevator, and in trying to get out gets his head caught between two sliding doors just at the moment the elevator goes back into commission, leaving him dangling in mid-air. No sooner does he get out of that scrape than he becomes trapped in a steaming shower-room. In an effort to get away from it all, he attempts to scale a stone wall, but in doing so he slips, becomes entangled in some wire, and is suspended in air, head downward, twenty feet above ground. When his troubles become so great he seeks solace from a talkative cockatoo the birds mistake his intentions and launches a feathery blitzkreig. Then comes an old-time cops-and-robbers chase, which has the actor speeding through city streets, turning corners on two wheels and ducking bullets.

The topper in his wild and woolly adventures, in Powell's opinion, comes during the scene in which he impersonates a woman. It was bad enough that he had to wear a dress, but the pay-off came when his most prized possession, the moustache he has worn since beginning in pictures, became no more than a memory. It was shaved off.

Once again William Powell and Myrna Loy are seen in their favourite characterisations, that of husband and wife, and once again the sea of matrimony proves anything but smooth. Heading the featured cast is Gail Patrick, the little lady who is responsible for misunderstandings leading up to a divorce suit. Jack Carson plays the other man; other featured players prominently cast include Sidney Blackmer, as Powell's attorney; Vladmir Sokoloff and Sig Rumann, as psychiatrists; Kathleen Lockhart, Sara Haden, Fern Emmett, Joseph Crehan and George Meeker, and Florence Bates.

Joan Crawford, Melvyn Douglas and Conrad Veidt in A WOMAN'S FACE (M-G-M)

M-G-M SETS IMPRESSIVE TRADE SHOW SCHEDULE

Five Important Features

JOAN CRAWFORD'S GREAT PERFORMANCE

M-G-M makes an impressive Trade show display next week. Trade showing five important features on five consecutive days. This eventful week is not the result of any tactical hoarding process, but an arrangement absolutely necessary to keep pace with the strain of high-class product now arriving from the Culver City studios

The group is unusually varied and interesting. It includes a new William Powell-Myrna Loy comedy hailed by the American critics as their best to date; a powerful Joan Crawford drama which is being widely quoted as a candidate for the 1941 Academy Award, and the latest production in the "Kildare" series with all the favourite members of this famous cast, and with Bonita Granville as guest star. Vigorous outdoor atmosphere is provided by an unusually spectacular story of the Western cattle lands, with a cast headed by the ever-popular Wallace Beery, while the fifth offering is a poignant regeneration drama with a new romantic team in Robert Sterling and Marsha Hunt, with Virginia Weidler. All in all, the group is one of the most interesting the company has yet collected, and will be marked promptly in exhibitors' notebooks.

Monday, July 14. Private Theatre, 11 a.m. and 2.30 p.m. **I'll Wait for You.**

Tuesday, July 15. Cambridge Theatre, 2.30 p.m. **Two-Gun Cupid.**

Wednesday, July 16. Cambridge Theatre, 2.30 p.m. **A Woman's Face.**

Thursday, July 17. Private Theatre, 11 a.m. and 2.30 p.m. **My Life Is Yours.**

Friday, July 18. Cambridge Theatre, 2.30 p.m. **Love Crazy.**

In "I'll Wait for You," Marsha Hunt, Robert Sterling and Virginia Weidler—three of M-G-M's most talented young players—get their opportunity in this story of a young fugitive who finds a new love and a new life on a simple little farm. Hailed as a potential Bette Davis, Miss Hunt was teamed romantically with Robert Sterling in "The Penalty," and made such an impression as the young lovers that they were given similar rôles in "I'll Wait for You." Acclaimed as the finest dramatic actress in Hollywood, pound for pound, Virginia Weidler will be playing in her thirty-fourth picture with her rôles as Miss Hunt's kid sister, who always is showing up at the wrong time.

The film combines the dramatic story of the youthful fugitive with the romance of the two youngsters and the comedy of little Virginia Weidler. Robert Sinclair, the Broadway stage director, directed.

Beery, the Genial Bandit

As the swashbuckling bandit, Pancho Lopez, Wallace Beery comes to the screen in his most colourful characterisation in the thrilling and whimsical story of a desperado who rides through high adventure as a modern Robin Hood of the West. Beery, amid thrills, has numerous comedy moments as he seeks to straighten out the lives of others by his own bandit philosophy. With Beery is Barrymore as a hard-bitten old rancher with a rapier-like tongue, whose candid remarks unmask motives of the others in the play, and elicit much comedy. Laraine Day plays the heroine opposite Ronald Reagan. Tom Conway, noted "heavy" of the screen, plays her estranged husband, a scheming oil swindler who falls foul of the bandit. Richard Thorpe, directed.

Most of the picture was filmed amid the cattle country of New Mexico, where such thrills as the pursuit on horseback of a bandit band, the stampeding of vast herds by cattle rustlers, and other Western thrills were photographed by Clyde de Vinna, noted "location cameraman" of "Trader Horn," "White Shadows," and other far-flung location pictures.

Joan Crawford's Dual Role

"A Woman's Face" is a psychological melodrama with a romantically tender love story and chilling mystery suspense. It shows Joan Crawford as the leader of a gang of blackmailers who is regenerated when a scar is removed from her face. Melvyn Douglas, Conrad Veidt, Albert Basserman, Marjorie Main, Osa Massen and Donald Meek head the impressive supporting cast, with George Cukor directing and Victor Saville producing.

Joan Crawford wears a scar on one cheek during the early sequences of the film. It is the first time she has ever worn a disfiguring make-up. When it is removed by Melvyn Douglas (Dr. Segert) by plastic surgery she emerges in all her radiant beauty. Among the dramatic highlights are the moment when Anna blackmails the beautiful Vera Segert and meets Vera's husband, Dr. Segert, who undertakes to remove the disfiguring scar she received from a burn; the removal of the bandages which reveal that a successful operation has been performed and a beautiful woman is disclosed; the moment when Torsten Barring makes Anna promise to become an accessory to a murder; a highly dramatic scene with Anna and a little boy suspended on a cable car above a rushing waterfall; interesting skiing scenes, a colourful Swedish peasant dance and an exciting sleigh race.

The *New York News* says: "Four stars—Highest possible Rating—The glamour girl that was Joan has vanished as of to-day, and in her place stands an actress who may well be considered a candidate for an Academy Award. The film is vibrant with dramatic action and suspense." The *New York Mirror* says: "The question that 'A Woman's Face' projects is—What can she ever do to top it?"

Medical Drama

Daring operations, a malpractice suit, and a glamorous glimpse into the Ice Follies mingle in a dramatic story, "My Life Is Yours," latest "Kildare" medical-detective romance, with Lew Ayres, Lionel Barrymore and Laraine Day. A new guest star appears with the Kildare "family," in the person of Bonita Granville, who as an injured Ice Follies star comes to Dr. Kildare (Ayres), who is forced to perform an emergency operation. When she convalesces she develops a paralysed leg, apparently ending her career as an ice-star. Her attorney sues, charging malpractice. Aided by his preceptor, Dr. Gillespie (Lionel Barrymore), the young doctor turns detective, clearing up some of the evidence that appears damaging, and falling on the clue of the real trouble, an obscure hereditary spinal derangement. Both of them rise to dramatic heights in tense sequences in the picture, and a new comedy figure appears in Red Skelton, comedy hit of "Flight Command." Graphic operation and other hospital detail mingles with countless comedy episodes relieving the tenser drama. Harold S. Bucquet directed.

Tough Drawing-room Guys

Western stars look to their laurels or they'll soon be replaced by the suave gentlemen of drawing-room comedies as the real "tough guys" of the screen. For nowadays the man-about-town type of hero is expected

Continued in column 3

Alice Fay, John Payne and Jack Oakie in the GREAT AMERICAN BROADCAST (20th-Fox)

NAMES in the NEWS

C. W. Scott-Buccleuch, manager of the Forum, Southampton, for 5½ years, is leaving A.B.C. after 15 years' service to join the J. Emery circuit as manager of the Regent, Bradford. Mr. Scott-Buccleuch is no stranger to Bradford, for he managed the Savoy there for a year. He started in theatre management at the age of 17½, when he was managing an opera company. Later he was with his father, the late W. Scott-Buccleuch, when he was managing the Theatre Royal, Edinburgh. During the last war he served in France with the 1st Sportsmen's Batt., 23rd Royal Fusiliers, and as an instructor in the R.F.C.

C. Phillips, who has been managing the Broadway, A.B.C.'s sister kinema at Southampton, has been appointed successor to Scott-Buccleuch.

Mrs. McInnes, who has been assistant at the Forum, is taking over the management of the Broadway.

The appointments of **James Wright Gill** as manager and **W. B. Southern** as assistant manager of the Carlton; **J. D. Dunford** as assistant manager of the Regal; and **Arthur Johnson** as manager of the West Park Kinema have been approved by the Hull Watch Committee.

R. C. Overs, manager of the Friars (Odeon), Canterbury, well known to readers for his outstanding successes as a showman, is now adjutant of the Canterbury Squadron of the A.T.C.

Provost McAllister of Stirling, presenting J. S. Nairn with a gold watch and a wallet of notes on behalf of local subscribers on the occasion of his resignation from the Regal to take a new post at Inverness

Jack Robson, musical director at Middlesbrough Empire, and Miss Dorothy Schackleton, the Halifax-born film and stage actress, have been married at King's Cross Methodist Church, Halifax. Both are well known in Northern theatrical circles, the bride having figured in many stage and screen successes.

Coun. **W. T. Hodge**, vice-chairman, Birmingham Branch, is about again, and has now returned to business after his recent illness. **Lewin P. Samuel**, the veteran director of Greater Scala (Birmingham), Ltd., is also making a steady recovery, but is still spending most of his time away from Birmingham in his favourite rural retreat.

L. Thompson, former manager of Leeds Gaumont, who left Leeds last November to join the Royal Corps of Signals, is back at his old job after being invalided out of the Army.

Mr. Thompson is a native of Leeds and went to the old Modern School in Rossington Street, just across the road from the Gaumont.

Twentieth Century-Fox announce that as from Monday last their Leeds office will be Moor Allerton Hill, 254, Harrogate Road, Leeds, 7. Telephone No. 61053.

"NEW WINE"
Ilona Massey and Alan Curtis in NEW WINE, forthcoming United Artists release

DUFAY-CHROMEX RESULTS

Two-Years' Trading

DEVELOPING NEW PRODUCTS

ALTHOUGH war time operators of the Dufay-Chromex organisation have necessarily been limited so far as its photographic work is concerned, the company is successfully developing new products for which there is a current natural demand, efforts which will doubtless be reflected in the next year's accounts

ACCOUNTS for two years issued by Dufay-Chromex reveal that a plan has been accepted by the creditors of the U.S. company whereby notes have been issued in full discharge of all liabilities.

The whole patent rights, processes, etc., revert to Dufay-Chromex in the event of anything happening to the American company.

The accounts show separate figures for the two years under review. For the year to September, 1939, there was a trading loss of £28,533. On top of that, expenses amounted to £51,272, interest to £3,876, and development costs of British Empire subsidiaries £13,215. The 6 per cent. first preference dividend, £7,830, was covered by the guarantors.

With a debit of £124,926 brought in, the deficit was raised to £221,822 for this year.

In the following year trading loss was £11,505, expenses £27,831, interest £5,238, and subsidiaries development £12,753, raising the deficit to £279,149.

Provision of £3,105 for half-year's dividend on the first preference shares to February 1, 1941 (when the guarantee expired), was recovered from the guarantors.

New Developments

Referring to war time operations, the report for the year to September 30 last states that the output volume, being governed by the amount of available raw material and by the quota allowed under the Limitation of Supplies Act, has necessarily been smaller.

But, on the other hand, the company has been able to develop new products, consisting of unsplinterable glass substitutes and glass reinforcers, known under the names of Dufayglass, Dufayglass Fort and Dufaynet.

It is stated that many borough councils and large works all over the country are using these materials, of which the volume of production has steadily increased.

The meeting takes place at 14-16, Cockspur Street, London, S.W.1, on July 17, at noon. Lord Mottestone hopes to be in the chair.

Obituary

FUNERAL OF THE LATE WALLER JEFFS

All Trade Sections Represented

The funeral of the late Osmund Waller Jeffs, member and an ex-president of the Cinema Veterans, and for approximately a quarter of a century manager of the Stratford-on-Avon Picture House, took place in Brandwood End Cemetery, Birmingham, on Friday last.

Born in London in May, 1861, he had been associated with the films in the Midlands since the "nineties."

The esteem in which he was held by Stratford-on-Avon people was manifested by the congregation attending the memorial service at the Parish Church prior to the interment of his remains at Brandwood End. Coun. J. H. Knight (Mayor) was accompanied by many members of the Town Council, its chief officials and many leading residents. There was also a representative gathering of the Midland film Trade, including Capt. S. W. Clift (chairman), Roderick Baker (director), "Ken" Jones (general manager) and Mrs. Jones, of the Clifton Circuit; Norman Smith (RKO-Radio and chairman, Birmingham branch, K.R.S.), C. W. Hutchin (Walturdaw), "Vic" Jones (20th Century-Fox), "Wilf" Smith (Columbia), Maurice Myers (British Lion), G. J. Green (director, Clifton Cinema, Evesham), Bert Dawes (Olympia, Ladypool Road, Birmingham), and A. E. Baker (P. and M. Advertising Service). Accompanying Mr. and Mrs. Harold A. Jeffs (brother and sister-in-law) were Mr. and Mrs. Irving Bosco, Miss Rabone (secretary) and the staff of the Stratford P.H. Numbered among the floral tributes were wreaths from F. W. Baker (Butcher's Films), the Cinema Veterans, C.E.A., and Birmingham and Midlands branch, Capt. Clift, Irving Bosco, "Ken" Jones, the directors of the Stratford-on-Avon P.H. Co., Ltd., the Clifton Circuit, the staff of the Picture House, and many Midland renting houses. The service, conducted by the Vicar of Stratford, concluded with Chopin's "Marche Funebre."

"SIS HOPKINS"

British Lion Double at London Pavilion

"Sis Hopkins," Republic's spectacular musical comedy starring Judy Canova, the sensational Hollywood find, with Bob Crosby, has been booked to the London Pavilion for première presentation, beginning July 14.

Featured in the same programme is also Republic's outstanding newspaper drama, "Behind the News," starring Lloyd Nolan and Doris Davenport.

The Empire kinema, at Oswaldtwistle, has been equipped with the latest Duosonic wide range sound system.

Warner Offer for A.B.P.C. Holding

£900,000 DEAL

Since it became first known through the KINE. that Warner Bros. were negotiating for 2,000,000 of Mrs. Maxwell's 4,050,000 of Associated British Picture Corporation shares her representatives have been embarrassed by the number of additional offers to purchase shares.

It is now learned on good authority that the Warner deal is almost certain to go through on the basis of 9s. per share.

This makes the deal worth £900,000 to Mrs. Maxwell.

Meantime, the market value of the shares has steadily risen from a recent low of 4s. 6d. to 7s.

I understand that some of the more recent offers have come from British sources.

The bid from an American source, not Warners, for the controlling interest seems to have died a natural death.

Company Notes and News

NEW PRIVATE COMPANIES

B. J. Simmons and Co. (1941), Ltd.—Registered June 30. Capital, £6,000 in 6,000 shares of £1 each. Objects: To acquire the business of B. J. Simmons and Co., Ltd. (in voluntary liquidation), and to carry on the business of perruquiers, theatrical and motion-picture costumiers, dramatic publishers and printers, agents for stage and motion-picture artistes, etc. Subscribers (each with one share): Stanley A. Jarrett, 17, Shaftesbury Avenue, W.1; Kathleen E. Simkins, 17, Shaftesbury Avenue W.1. While Samuel French, Ltd., hold 1,000 shares they may nominate a director, without qualification, and the first such director is Cyril W. Hogg. Other directors are to be appointed by the subscribers. Solicitors: Stanley Jarrett and Co., 17, Shaftesbury Avenue, W.1.

INCREASES OF CAPITAL

Cinema-Television, Ltd., 142-150, Wardour Street, W.1.—The nominal capital has been increased by the addition of £118,250 beyond the registered capital of £250,000. The additional capital is divided into 118,250 10 per cent. non-redeemable participating non-cumulative preference shares of £1 each.

MORTGAGES AND CHARGES

Francis, Goodheart Productions, Ltd., theatre proprietors, etc., London, E.C.2.—Debenture, charged on the company's undertaking and property, present and future, including uncalled capital, dated June 6, 1941, to secure £150. Holder: Harold A. Gottlieb, 9, Clement's Lane, E.C.2.

BLITZ EFFECT ON BOX-OFFICE

Sheffield Cinemas Meeting

At the annual meeting of the Sheffield and District Cinematograph Theatres, Ltd., F. W. Scorah, presiding, spoke of the effects of air raids on kinema takings.

He said following the air raids, takings went down. The restricted hours of opening in the centre of the city had also affected kinemas, but no one could complain of that decision of the magistrates. Since the hours were extended the takings had improved.

Although the Articles of Association provided that the directors' fees should be paid free of tax the directors felt that the proper course was to fix the tax at the pre-war level, and that they had done quite voluntarily.

Fortunately, none of the theatres had been seriously damaged in the recent air raids.

The directors recommended a dividend of 10 per cent. They did not think it right to pay more, which could only be done by drawing from the carry-over from last year. The recommendation was approved, and Mr. Scorah, who retired by rotation, was re-elected.

Queues outside the Plaza, Piccadilly, waiting for admission to the Paramount air epic I WANTED WINGS, which is breaking all house records at the theatre

ACTIVITY IN KINEMA SHARE MARKETS

A.B.P.C. Still in Demand

Associated British Picture Corporation ordinary shares were again the star turn of the kinema share market group. They rose to 7s., a gain of 6d., but the 6 per cent. preference at 15s. 9d. were 6d. easier.

Gaumont-British prior charges were also good, the debentures rising £2½ to £65½ and the preference 3d. to 8s. General Theatres debentures rose £2 to £65.

Further consideration of the Moss Empire interim dividend brought in buyers for the ordinary which rose 3s. to 16s. 3d. P.C.T. "B" preference rose 1s. 6d. to 16s. 6d., while the "A" preference were 7½d. higher at 20s.

Dull spots included A.P.P.H. at 5s., compared with 5s. 3d., and Capital and Provincial News down from 7½d. to 6d.

DUMPS AND TRANSPORT

Manchester Wants Better Facilities

Dispersal of film stocks from the central area of Manchester to rural districts outside the city has caused exhibitors to stress the desirability of arrangements to mitigate the inconvenience of transport. It has been suggested that representatives of the film renting concerns, the carriers and the exhibitors should hold a joint meeting to discuss the matter. There are no signs of this taking shape.

SHARE MARKET

	Last Week.	This Week.	Movement.
African Theatres Ord.	31/6	31/6	—
Assoc. Brit. Pic. Corp. 5/- Ord.	6/6	7/-	+ -/6
" 6% Pref.	16/3	15/9	— -/6
" 5% Debs.	£91½	£91½	—
A.P.P.H. Ord.	5/3	5/-	— -/3
Baird Tele. 20% Pref. Ord. 2/6	-/3	-/3	—
" Defd. Ord. 2/6.	-/3	-/3	—
Brit. & Dom. Films £1	-/2	-/2	—
Brit. Lion Pref. Ord.	4/-	4/-	—
Capital & Prov. News 5/-	-/7½	-/6	— -/1½
Gaumont British Ord. 10/-	1/7½	1/7½	—
" "A" Ord.	-/7½	-/7½	—
" 5½% 1st Pref.	7/9	8/-	+ -/3
" 4½% New Debs.	£63	£65½	+ £2½
General The. Pref.	2/3	2/3	—
" 6½% 1st Mort. Deb.	£63	£65	+ £2
Mde. Tussaud New 1/- Def.	-/2½	-/2½	—
" £1 Prefd. Ord.	2/6	2/9	+ -/3
Moss Empires £1 Ord.	13/3	16/3	+ 3/-
" £1 Cum. Pref.	13/9	13/9	—
Odeon 5/- Ord.	5/-	5/-	—
" 6% Pref.	11/3	11/3	—
Odeon 5% Debs.	£72	£72	—
P.C.T. 7½% Ptg. Pf. Ord.	12/-	12/-	—
" Cum. "A" Pref. £1	19/4½	20/-	+ -/7½
" Cum. "B" Pref. £1	15/-	16/6	+ 1/6
" Const 7% Pref.	19/9	19/9	—
Sound City (Films) 6% Pref.	2/3	2/3	—
Stoll Th. Corp.	-/9	-/9	—
Twentieth Cent. 6% Pref.	-/3	-/3	—
Union Cinemas Ord.	-/2½	-/2½	—
" 1st Pref.	2/6	2/6	—
" 2nd Pref.	-/10½	-/10½	—

£1 shares unless otherwise stated. • Nominal.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Camels are Coming, The (Exclusive)—British.	75 min. (U)	Jack Hulbert, Anna Lee,	... Popular reissue of spectacular comedy extravaganza with Hulbert's inimitable fooling and an almost topical flying flavour.	**Excellent entertainment for all classes and all ages.**
Girls Under 21 ... ... (Columbia)—American.	60 min. (A)	Bruce Cabot ... Rochelle Hudson, Paul Kelly.	... Juvenile regeneration melodrama, telling of the rehabilitation of "Little Tough Girl." Story obvious, team work vital and treatment resourceful.	**Reliable programmer for most halls. Not suitable for youngsters.**
In Old Colorado ... ... (Paramount)—American.	65 min. (U)	William Boyd, Russell Hayden.	... Period outdoor romantic comedy drama. Story good, action fast and climax exciting. Scenic values exceptional.	**Capital Western offering for all classes youngsters included.**
Murder on the Yukon ... (A.B.F.D.)—American.	63 min. (A)	James Newill, Polly Ann Young.	... Fast-moving Western with quite a good story and plenty of action.	**Good popular hall Western. Fine for juveniles.**
Penny Serenade ... ... (Columbia)—American.	120 min. (U)	Irene Dunne, Cary Grant, Beulah Bondi.	... Intimate domestic drama, covering an eventful, but warm and tender connubial decade. Story human and lifelike, direction understanding and showmanlike and acting superb. Feminine appeal terrific.	**Excellent general booking, a box office certainty for all classes, the family included.**
Power Dive ... ... (Paramount)—American.	70 min. (U)	Richard Arlen, Jean Parker, Roger Pryor.	... Spectacular comedy-melodrama of civil aviation based on the romantic rivalry of two air-minded brothers. Story conventional, but acting keen and thrills realistic.	**Reliable two-feature programme proposition for the masses. Great for youngsters.**
Reaching for the Sun ... (Paramount)—American.	84 min. (A)	Joel McCrea, ... Ellen Drew,	... Domestic comedy drama with realistic industrial backgrounds. Story fictional, but acting sincere and showmanlike. Climax terrific.	**Very good popular booking.**
Sky Raiders ... ... (G.F.D.-Universal)—American.	12 chapters (U)	Donald Woods, Billy Halop.	... Topical aerial chapter-play. Story conventional, but cast above the average, staging ambitious and thrills spectacular.	**Cast-iron serial for the masses and youngsters.**
***The Original Old Mother Riley (Sherwood)—British.**	65 min. (U)	Arthur Lucan, Kitty McShane,	... Exuberant slapstick comedy extravaganza, a revival of "Old Mother Riley," originally reviewed in the KINE. of August 19, 1937.	**Capital reissue for the masses.**
Ziegfeld Girl ... ... (M-G-M)—American.	132 min. (A)	James Stewart, Judy Garland, Hedy Lamarr.	... Spectacular marathon musicale, describing life in the Ziegfeld Follies. Story interesting and morally sound, but music, song-and-dance ensemble is the highlight of the gargantuan show. Acting very good, and direction showmanlike. Star and title values terrific.	**Excellent general booking. Hardly suitable for youngsters.**

***A British Picture.**

REVIEWS FOR SHOWMEN

Ziegfeld Girl

M-G-M. American (A). Directed by Robert Z. Leonard. Featuring James Stewart, Judy Garland, and Hedy Lamarr. 11,905 feet. Release not fixed.

SPECTACULAR marathon musicale, describing the hectic and poignant experiences of three girls who see life in all its phases, colourful and drab, as members of the famous Ziegfeld Follies. The vignettes upon which the play is based make a wide contribution to best-seller fiction, but popular as they are separately and morally sound as they are collectively, they are frequently eclipsed by the dazzling song and dance ensembles.

Lack of balance does not, however, reflect unfavourably on the acting. The irresistible cast gives generously all that is demanded of it. We can go further, at least one young star, Lana Turner, firmly establishes herself in the screen firmament. Neither does the fluctuation in dramatic consistency impair the film's quality as a leg show. In spirit as well as letter, it lives up to it great title.

Terrific star values confirm its astute and magnificent showmanship. Excellent general booking, infallible box-office entertainment of happy and compelling urgency.

Story.—Susan Gallagher, young girl partner to her father, "Pop" Gallagher, a trouper of the old school, Sandra Kolter, a glamorous young woman whose husband, a violinist, is struggling for success, and Sheila Regan, high-spirited daughter of a police constable, seize the opportunity to become Ziegfeld Follies girls.

Susan quickly establishes herself, and sees that "Pop" shares some of her success on Broadway. Sandra has an affair with Frank Merton, vocal star of Ziegfeld shows, but corrects her error in time to preserve her marital happiness and safeguard her husband's future. Sheila, however, allows the glamour of show life to go to her head. She causes Gilbert Young, her truck-driver boy friend, to turn gangster and, after riotous dissipation, meets the end of all good-time girls. She burns herself out and expires in ironic circumstances, following a triumphant first night.

Acting.—Lana Turner easily steals the acting honours as Sheila. The part is her big chance and she takes it. All the hopes, the disillusionment and the follies of youth are crystallised in her vital, memorable, glamorous and appealing performance.

Judy Garland gives a characteristically versatile performance as Susan, but Hedy Lamarr and James Stewart, though for no faults of their own, have few chances to shine as Sandra and Gilbert. Charles Winninger, Edward Everett Horton and Paul Kelly share supporting honours.

Production.—The director has a little difficulty in keeping the wide story material in clear perspective. The sad yet dazzlingly significant story of Sheila is, for instance, allowed to dominate the other two. Further discrepancies in dramatic balance are disclosed by the frequent eclipse of all three stories by the ever-increasing cascade of breath-taking stage spectacle.

But few will notice and fewer still will care that the picture falls short in its moral and dramatic aspirations. They will be too pre-occupied and intoxicated by the mammoth musical entertainment—and technically the picture compares more than favourably with its great predecessor—to worry seriously about the fate of those who fall or survive in the maelstrom that permanently exists backstage. The picture will stand or fall on its glamour music and girls, and how it will stand! Star and title values supply additional, but by no means imperative, props.

Points of Appeal.—Comprehensive and interesting story, competent acting, popular songs, bevies of beauty, dazzling stage spectacle and ensemble, human angle, natural comedy relief, slight moral angle, infallible showmanship, great cast, and even greater title.

Penny Serenade

Columbia. American (U). Directed by George Stevens. Featuring Irene Dunne, Cary Grant and Beulah Bondi. 10,789 feet. Release not fixed.

INTIMATE domestic drama covering an eventful, but none the less warm and tender, decade in that most testing period in human relationship—marriage. The frustration of parenthood is the pivot of the vital, yet delicate, play, and on its wide canvas, gracefully illuminated by colourful and penetrating detail and superb direction, is a picture rich in all the fundamentals. It is its faultless composition and impeccable showmanship that place it on an unassailable box-office pedestal. Excellent general booking, a marvellous woman's picture of universal appeal.

Story.—Julie Gardner and Roger Adams, improvident reporter, fall in love at first sight. Roger is given an assignment in Tokyo and marries Julie before he sails. After three months she joins him and discovers that she is to be a mother. Following their reunion, Roger inherits a useful sum and suggests a world tour before settling down in America. Julie wants to invest the money in their coming baby's future, but before decisions can be made there is an earthquake.

They escape, but Julie's baby is born dead and, to add to her disappointment, she learns she can never have another. Roger then invests his savings in a small-town newspaper. Without children happiness eludes them, and they eventually get a new interest in life by adopting a baby girl. However, at the age of six their adopted daughter dies. Again childless, they are in danger of drifting apart, but at the crucial moment an understanding welfare worker mends their home with the promise of another orphan, a baby boy.

Acting.—Irene Dunne gives the finest performance of her career as Julie. Every phase of early and mature womanhood is tenderly and vitally expressed in her natural and appealing portrayal. Cary Grant has an equally difficult rôle as Roger, and he, too, emerges with flying colours. The two put heart, body and soul into the compelling narrative.

Beulah Bondi also has her moments as the understanding welfare worker, and Edgar Buchanan scores welcome laughs as a droll reporter friend.

Production.—The story does not unfold, it lives. From the opening courtship scenes onward there are a series of emotional highspots, subtly spaced and happily divorced from artifice. They are milestones in life.

So smoothly does the play glide from serenade to nursery rhyme that, paradoxically, the change in tempo steadies and stresses its human heartbeats. The culminating scenes depicting parental pride during a children's play are the greatest of their kind in pictures.

The film is one of the biggest box-office certainties—the terrific feminine angle alone justifies the claim—in the history of screen entertainment.

Points of Appeal.—Charming, tender, human and poignant story, superb direction, flawless characterisation, subtle musical accompaniment, tremendous feminine angle, irresistible emotional highspots and exceptional star values.

Reaching for the Sun

Paramount. American (A). Directed by William A. Wellman. Featuring Joel McCrea, Ellen Drew and Eddie Bracken. 7,540 feet. Release not fixed.

DOMESTIC comedy-drama, with a vivid motor-assembly plant background, concerning the tender and stormy marital vicissitudes of a country youth and a town girl, each determined to establish their home in the environment they believe suits them best. The basic conflict is not responsible for anything new, much of the comedy relief is obvious, and the climax, although represented by a terrific fight, shows a reckless disregard for reason.

The ingenuousness and the extravagance of the story material does not, however, perturb the principal players. Rather does it encourage their versatility. Resourceful acting, backed up by authentic atmosphere, converts story oddities into refreshing, if incredible, mass entertainment of considerable feminine appeal. Very good popular booking.

Story.—Russ Elliott, a simple clam digger in the Michigan woods, takes a job in a Detroit motor factory so that he can make sufficient money to buy an outboard motor. He has a firm friend in Benny Morgan, a mechanic, but a bitter enemy in Herman, a brutal crane-driver. Russ eventually buys his outboard motor, but his marriage to Rita, a waitress, prevents him from returning to his beloved woods.

Later, he loses his job in the depression and has to sell his outboard motor. He buys it back in better times, but Rita, angered at his longing to return to the great outdoors, leaves him. Subsequently, Russ has a terrific fight with Herman and loses his leg. Rita rushes to him in his hour of need and, on his recovery, agrees to return with him to his work in the woods.

Acting.—Joel McCrea acts quite naturally as Russ, and Ellen Drew is a pretty Rita. The two make the most of story implications. Eddie Bracken supplies appropriate comedy relief as Benny, and Albert Dekker helps to put a kick into the spectacular grand finale as the brutal Herman.

Production.—The story is not good documentary—its industrial asides are not profound—neither is it original fiction. Its danger of falling between two stools is, however, averted by the naturalness of the characterisation and the resourcefulness of the direction. Much of the romantic interest is idyllic, and much of the humour, although born of the time-honoured embarrassment of newlyweds and the problems of paternity, has the popular touch. The climax, represented by a fight in which Russ handles a giant crane and Herman a massive manipulator, furnishes a most thrilling—but incredible—highlight. It is, of course, impossible to believe that workmen would be allowed to use costly equipment to settle personal differences, but here, again, the picture's showmanship enables it to scoff at plausibility. Its humour, comedy and thrills thrive on the fantastic. So does its obvious feminine appeal.

Points of Appeal.—Crowded, if incredible, story, popular romantic angle, engaging comedy, big thrills, authentic detail, picturesque exteriors, provocative title, strong feminine interest and star values.

Girls Under 21

Columbia. American (A) Directed by Max Nosseck. Featuring Bruce Cabot, Rochelle Hudson and Paul Kelly. 5,708 feet. Release not fixed.

JUVENILE regeneration melodrama, telling of the rehabilitation of "Little Tough Girls," East Side victims of unhealthy environment. The story is vigorous rather than subtle, but the vital side issues, the adult gangster and romantic angles, help considerably to cloak the obvious, both in the tale and its morality.

Sound teamwork by established stars, promising juvenile performances and authentic atmosphere do the rest. All told, mass entertainment is held in adroit perspective. Reliable programmer for other than class and family halls.

Story.—Frances White, an attractive young woman, foolishly becomes the moll of Smiley Ryan, a wealthy gangster. She eventually realises her folly, but by this time her impressionable young sister Jennie and Jennie's comrades are infected with an urge for easy money. They stoop to shop-lifting and unwittingly cause the death of Tessa, an unwilling accomplice.

At first Johnny Cane, their schoolmaster, is blamed by the authorities for introducing an honour system into his class, but he is vindicated when the girls eventually confess. The delinquents are put on probation until they are twenty-one. Johnny then gives Smiley, the indirect cause of the trouble, the hiding of his life before making himself personally responsible for the reformed Frances' future happiness.

Acting.—Rochelle Hudson is adequate as Frances, and Paul Kelly is convincing as the two-fisted reformer, Johnny. Bruce Cabot also makes his presence felt in the comparatively small rôle of Smiley. Tina Thayer, Robert Smith, Lois Verner, Beryl Vaughn, and Joanne Tree are responsible for exuberant teamwork as the delinquents, more deserving of pity than of blame.

Production.—There are many strings to the plot, but although none is new, the weaving of them is sufficiently accomplished and resourceful to produce a pattern of arresting, if at times sordid, comprehensiveness.

Put another way, the play is popular "Little Tough Guy" stuff in petticoats and its skirts not only help to cloak its conventionalities, but give it a new momentum. Incidentally, the atmosphere and technical detail are beyond reproach.

Points of Appeal.—Straightforward story, vital and popular trimmings, morally secure climax, promising young players, attractive old, convenient footage and provocative title.

In Old Colorado

Paramount. American (U). Directed by Howard Bretherton. Featuring William Boyd, Russell Hayden and Margaret Hayes. 5,850 feet. Release not fixed.

PICTURESQUE outdoor romantic comedy-drama, the latest of the popular and prolific Hopalong Cassidy series, describing how Hopalong and his pals, Lucky and California, frustrate the attempt of an unscrupulous Westerner to work up a feud between two law-abiding ranchowners in his own criminal interests.

The story is not new, but it is, nevertheless, a sound specimen of its type. Moreover, its action is fast, its characterisation is convincing, and both its vigorous plot and embellishment unfold against superb scenery. Capital Western offering, one with big series and star values.

Story.—Robert Davidson, a ranchowner, and Ma Woods his doughty, cattle-breeding neighbour, quarrel over water rights. Ma offers valuable cattle for sale, but Hopalong Cassidy, representing a buyer, is robbed of the twenty-thousand-dollar purchase money en route. He suspects both Davidson and Ma Woods, and he and his pals Lucky and California join up with Ma under assumed names.

Eventually they have to come out in the open, and in the end they find that an employee had been working up the feud between Davidson and Ma so that he could rustle and thieve unnoticed. In the hectic climax the culprit and his associates get their just deserts.

Acting.—William Boyd gives a virile, straight-shooting performance as Hopalong, and Russell Hayden and Andy Clyde adequately complete the popular team as Lucky and California. Margaret Hayes supplies a slight but agreeable romantic interest as Myrna, Ma Woods' daughter, and Sara Padden, Morris Andrum and Cliff Nazarro give versatile support.

Production.—Fights, chases, stampedes are the main ingredients, and these are not only staged with spectacular realism, but neatly interspersed with quaint and appropriate comedy. Picturesque scenery gives the finishing artistic touch. Box-office demands are amply met by considerable series and star values.

Points of Appeal.—Good story, swift action, versatile asides, spectacular fights, rousing climax, agreeable feminine angle, good title, and obvious star and series values.

REVIEWS—continued on page 27

Mar
ric
in

THE
NEW

FLAME of W ORLEANS

Produced & Directed by
LEIGH JASON

a New
Universal Picture

GB NEWS
THE WORLD'S FASTEST NEWSREEL

127-133 WARDOUR ST., LONDON, W.1

NDELL
OWELL

WIFE

with

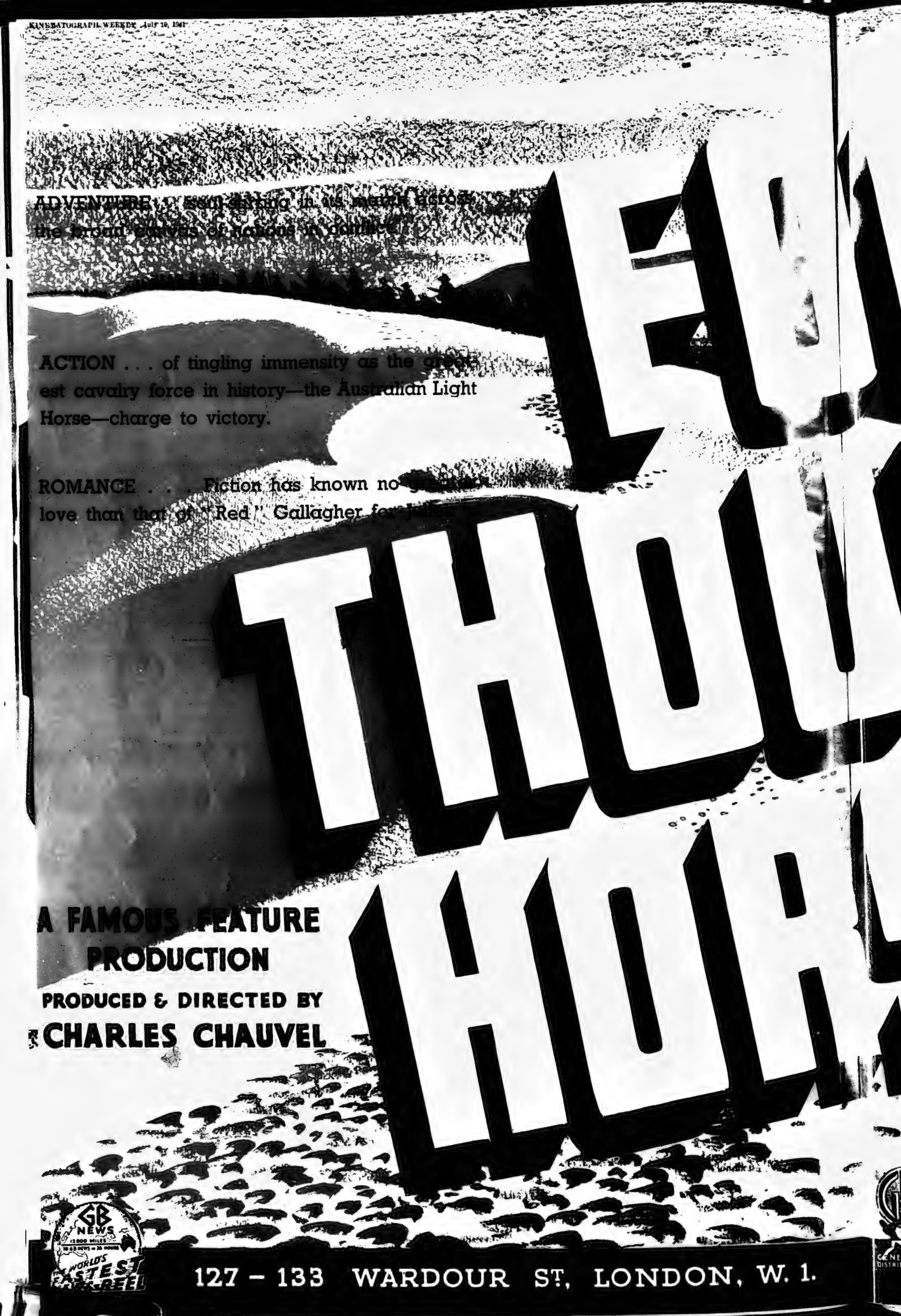
CHARLIE RUGGLES
LEE BOWMAN
LUCILE WATSON
RUTH DONNELLY
BILLY GILBERT
JOHN QUALEN

TRADE SHOW:
G.-B. PRIVATE THEATRE,
THURSDAY, JULY 17th,
at 2.30 p.m.

RELEASE DATE—OCTOBER 27th, 1941

GENERAL FILM DISTRIBUTORS LTD.

Telephone: GERRARD 7311


ADVENTURE . . . soul-stirring in its march across the broad canvas of nations in conflict.
ACTION . . . of tingling immensity as the greatest cavalry force in history—the Australian Light Horse—charge to victory.
ROMANCE . . . Fiction has known no greater love than that of "Red" Gallagher for
THE LIGHT HORSE
A FAMOUS FEATURE PRODUCTION
PRODUCED & DIRECTED BY
CHARLES CHAUVEL
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WORLD'S FASTEST NEWSREEL
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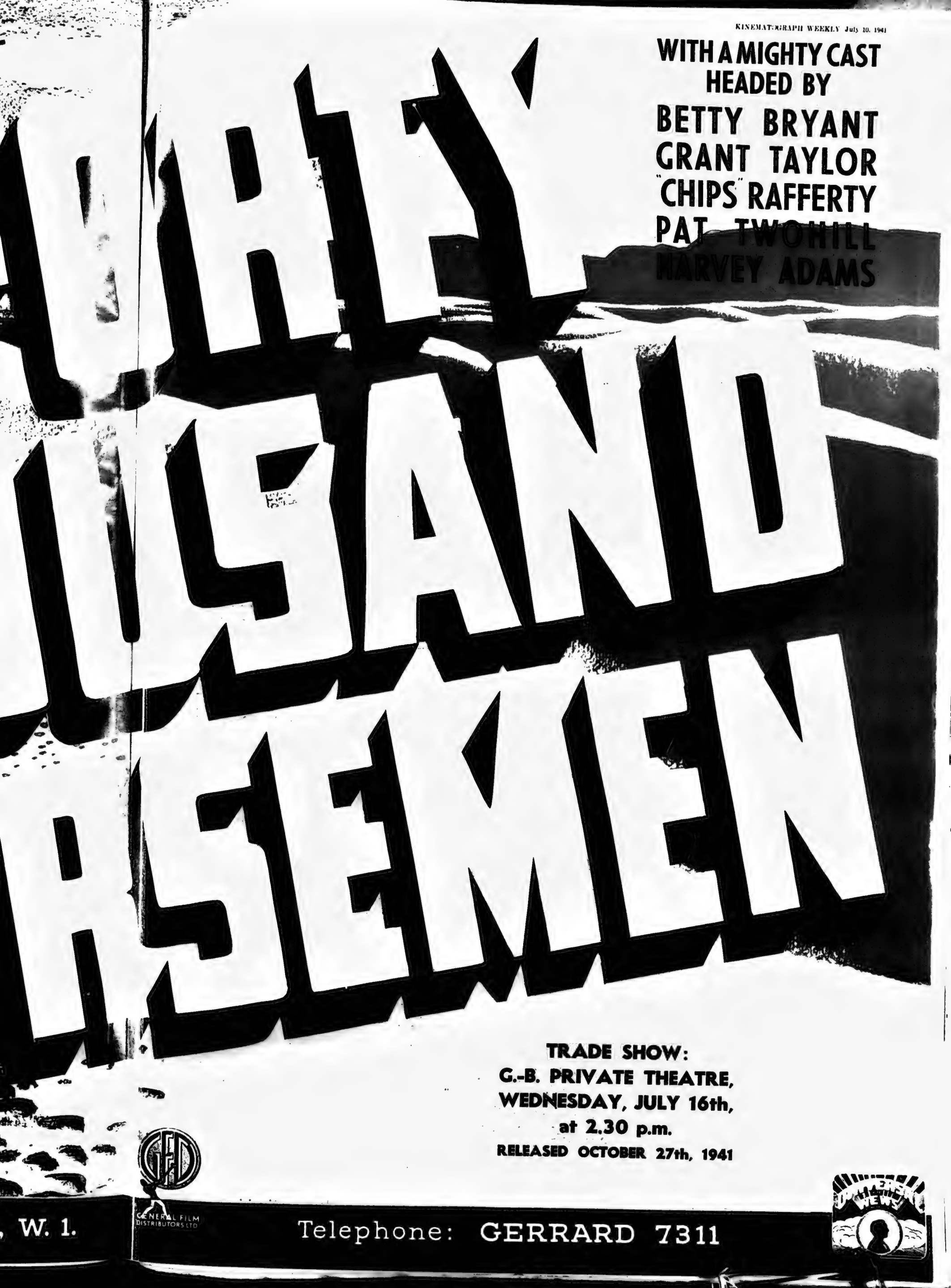
ALL'S WELL AND RESEMEN

WITH A MIGHTY CAST
HEADED BY

BETTY BRYANT
GRANT TAYLOR
"CHIPS" RAFFERTY
PAT TWOHILL
HARVEY ADAMS



TRADE SHOW:
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UNIVERSAL NEWS

TWO OUTSTANDING FILMS

The current programme of top-liners to be Trade shown by General Film Distributors includes the latest Marlene Dietrich subject THE FLAME OF NEW ORLEANS, which will be shown on Tuesday, July 15, at 2.30 p.m. at the G.-B. Private Theatre. Bruce Cabot and Roland Young are also in the cast.

"MODEL WIFE"

One of the most amusing comedies of the year is promised by General Films in MODEL WIFE, which will be Trade shown on Thursday, July 17, at 2.30 p.m. at the G.-B. Private Theatre. Dick Powell and Joan Blondell are starred.

REVIEWS—continued from page 18

Power Dive

Paramount. American (U). Directed by James Hogan. Featuring Richard Arlen, Jean Parker, and Roger Pryor. 6,290 feet. Release not fixed.

SPECTACULAR comedy melodrama of civil aviation, telling of the rivalry of air-minded brothers for a designer's daughter. The romantic angle is generously decorated with flying thrills, but both plot and trimmings are a little too conventional to subscribe to anything out of the ordinary. The entertainment rests mainly on sound characterisation and exuberant technical presentation. These qualities label it a sound programmer. Reliable double-bill proposition for the masses and, better still, youngsters.

Story.—Brad Farrell, a famous aeroplane tester, remains at his hazardous job to send his young brother Doug through college. Doug starts to fly as soon as his studies are completed, but Brad, knowing the risks, compels him to take a job in a drawing office.

Soon Brad and Doug are rivals for Carol, daughter of Mr. Blake, inventor of a plastic plane. At first Doug thinks Brad has stolen a march on him, but during the touch-and-go tests of Blake's new plane the brothers learn the hard way to assess each other's worth. Nevertheless, youth is served, and it is Doug who gets Carol.

Acting.—Richard Arlen gives a versatile happy-go-lucky portrayal as Brad, Don Castle is sound as the eager, if spoilt, Doug, and Jean Parker meets all romantic demands as Carol. There is a good supporting cast.

Production.—The picture's main story components are patriotism—the opportunity to incorporate a little propaganda into the American he-man flying angle is not missed—spectacular, if conventional, thrills, ingenuous comedy and artless sentiment—the hero's father is blind, and an ace flier is killed in the interests of aviation. The story set-up is, as we have already pointed out, not exactly original, but it has registered with the masses in the past and, provided it is handled with straightforward showmanship as it is here, it always will register. Put another way, its credentials are cast-iron.

Points of Appeal.—Straightforward plot, popular romantic, sentimental and comedy asides, convincing atmosphere, breathtaking climax, convenient footage, popular stars and good title

Murder on the Yukon

A.B.F.D. American (A). Directed by Louis Gasnier. Featuring James Newill and Polly Ann Young. 5,071 feet. Release not fixed.

ANOTHER adventure of Renfrew of the Royal Mounted. This time he not only tracks down a murderer, but clears up a gang of counterfeiters. It is quite well put over, with plenty of fisticuffs and a song or two for good measure. Will prove a good Western for popular halls; grand for the juveniles.

Story.—Sergeant Renfrew and Trooper Kelly discover a man murdered in a canoe. They go to a trading post, but make little headway in their investigations until the murdered man's drunken brother is found dead with a note saying that he was the killer and that he had committed suicide. Renfrew believes that he was murdered, too, and by a series of tricks discovers that the trading post operator is not only responsible for both murders, but for the circulation of counterfeit notes. The man had been killed because he was going to Montreal with notes given him for the sale of his gold.

Acting.—James Newill fights, sings and acts quite well as Renfrew, and Dave O'Brien is engaging as Kelly. Feminine interest is supplied by Polly Ann Young and Jack Clifford is amusing as a deaf hotel proprietor.

Production.—The story is quite well told and has rather more credibility than the usual run of Westerns. Characters are fairly well drawn, and the rough-and-tumble fights are put over with commendable vigour.

The last one is a hectic affair and brings the picture to a satisfactory conclusion.

Points of Appeal.—Fast-moving Western and star.

TWO POPULAR REISSUES

The Original Old Mother Riley

Sherwood. British (U). Directed by Oswald Mitchell. Featuring Lucan and McShane. 5,958 feet. Release not fixed.

EXUBERANT slapstick comedy extravaganza, a revival of "Old Mother Riley," originally reviewed in the KINE. of August 19, 1937. A winner on its initial outing, it carries its years so well that it is all set to repeat history. To make doubly sure, it has been skilfully re-edited. Need we add that Lucan and McShane's stage and radio tie-up redouble them and the picture's box-office appeal. Capital reissue for the suburban and provincial masses.

The Camels are Coming

Exclusive. British (U). Directed by Tim Whelan. Featuring Jack Hulbert, Anna Lee and Peter Gawthorne. 6,923 feet. Immediate release.

A POPULAR and essentially topical revival. Jack Hulbert as the enthusiastic but gullible pilot, flying to detect Egyptian dope smugglers is intensely, almost crazily, humorous. Occasion is made for humorous song and dance, typically Hulbertian against a desert background. In fact, the whole 7,000 feet is so packed with laughter-making incidents that a cordial reception for its return tour is assured. First reviewed in KINE. WEEKLY, October 25 1934

SHORTS OF THE WEEK REVIEWED

EXCLUSIVE

SURPRISE BROADCAST. British (A). Featuring Jean Colin, Adela Manten and A. E. Matthews. 1,747 feet. Immediate release.—Interesting little domestic cameo of titled husband who develops an infatuation for a radio voice and but for his wife's level-headed handling of the situation would have undoubtedly made a foolish domestic tangle. The musical side includes three vocal numbers of attractive merit by Jean Colin.

GENERAL F.D.-UNIVERSAL

SKY RAIDERS. American (U). Directed by Ford Beebe and Ray Taylor. Featuring Donald Woods, Billy Halop, and Kathryn Adams. 12 two-reel chapters. Release not fixed.—Topical aerial chapter play, this picture is definitely a cut above the average in cast and technical presentation, if not in story material. The principal players, Donald Woods, Billy Halop, Robert Armstrong, Edward Ciannelli, and Kathryn Adams, vouch for convincing acting. The staging, apart from a few obvious models, also has realism. The plot, which, incidentally, tells of an attempt by international spies to acquire plans of a new 'plane, is less ambitious, but, judging by the spectacular, breathtaking quality of its many thrills, it will more than serve its purpose in the end. Taking the good with the bad, and there is not much of the latter, the film is a cast-iron serial proposition for the masses and youngsters. The titles of the first three episodes shown are "Wings of Disaster," "Death Rides the Storm," and "The Toll of Treachery."

M-G-M

†*ALLURING ALASKA. American (U). 792 feet. Release not fixed.*—Fitzpatrick Traveltalk in Technicolor, with contrasting scenes of winter's frozen rivers and snow-capped mountains with spring's expanse of colourful flower-filled fields, Alaskan goldfields, and the township of Fairbank.

†*MRS. LADYBUG. American (U). 717 feet. Release not fixed.*—Amusing Technicolor cartoon of the Ladybug's family, the spider as nursemaid and the retribution.

YE OLDE MINSTRELS. American (U). 979 feet. Release not fixed.—The most ambitious effort of Our Gang and a huge success. Children, the youth, the middle-aged or the beaver class will all find equal enjoyment in this brilliant minstrel show by Our Gang and their young friends.

PENNY TO THE RESCUE. American (U). 942 feet. Release not fixed.—Feminine interest definitely aroused by this cookery lesson in American methods with a story background. The menfolk will want to know where a similar meal can be found these days of ration coupons.

†*MEDITERRANEAN PORTS OF CALL. American (U) 766 feet. Release not fixed.*—Technicolor tour of Algiers, Monte Carlo, and a portion of the Riviera coastline. Compilation, colour and commentary all good.

AN AIRMAN'S LETTER TO HIS MOTHER. British (U). Release not fixed.—The recent publication in the Press of a letter written before his death and left with covering instructions that it was only to be delivered to his mother if and after he had been "posted missing" has now been filmed, so that this young airman's message of thoughtful reasoning, with its optimistic note on the ultimate result, may give consolation and comfort to other grief-stricken parents.

A letter such as this is indicative of the present generation's interpretation of duty to one's country, parents and self. Presented as it is without sentimentality in his everyday pre-war surroundings, it will carry a message of conviction throughout the nation and do more to further a concerted effort to win than all the manufactured propaganda ever published.

PARAMOUNT

ACROBATIC ACES. American (U). One reel. Release not fixed.—Interesting and unusual Grantland Rice sportlight, describing the training of professional acrobats. Photography, commentary and compilation good. First-class featurette.

WAITING FOR BABY. American (U). One reel. Release not fixed.—Robert Benchley comedy sketch, describing a married man's reactions to rapidly approaching fatherhood. Gags a little obvious, but general impression amusing. Good average fill-up.

FISHING FEVER. American (U). One reel. Release not fixed.—Tranquil and picturesque fishing short, featuring Ted Husing, the well-known American sports commentator. Scenery picturesque and photography excellent. Welcome short for all classes.

GENE KRUPA AND HIS ORCHESTRA. American (U). Release not fixed.—Novelty dance band short, featuring America's ace drummer. Technical presentation well up to standard. Sound fill-up of its type.

PATHE

HANDS OF DESTINY. American (U). 1,400 feet. Released immediately.—Josef Ranold, famous U.S. palmist, interests fellow train passengers with the readings of the hands of the four most famous men of to-day, having years ago had access to their palms. Mussolini (read in 1922) and Hitler (in Berlin, 1933) reveal their notorious traits; violent ends for both are predicted, Hitler's before the age of 55. Churchill and F. D. Roosevelt are the other two. This short, now having a big run in the States, is bound to interest every audience, its topical value entirely eclipsing any question of the validity of palmistry. Freedom from hokum makes it all the more effective.

† In colour.

Tuesday

The Flame of New Orleans (*General Films*)

G.-B. Private Theatre. 2.30 p.m.

Cast: Marlene Dietrich, Bruce Cabot, Roland Young, Mischa Auer, Andy Devine, Frank Jenks, Eddie Quillan, Laura Hope Crews, Franklin Pangborn, Theresa Harris, Clarence Muse. **Director:** Rene Clair.

Marlene Dietrich has a dual rôle in Universal's "The Flame of New Orleans," produced by Joe Pasternak. She plays the part of Claire Ledeex, a Continental adventuress, who settles down in the growing colonial town of New Orleans to try her "lucky." She poses as a countess and attracts a wealthy local resident (Roland Young). A handsome sea captain (Bruce Cabot) also falls in love with her, but in his case Marlene reciprocates.

To cover up several of her unladylike "lapses," she invents a "double," raucous, unruly, loud. Marlene Dietrich's characterisation of these two opposite types is a superb piece of acting.

The guiding hands of Clair and Pasternak are to be seen in every development of the gay, light-hearted story. Many novel and arresting touches are introduced as the film presents Marlene Dietrich in her first really humorous rôle.

Two Gun Cupid (*M-G-M*)

Cambridge Theatre. 2.30 p.m.

Cast: Wallace Beery, Lionel Barrymore, Laraine Day, Ronald Reagan, Henry Travers, Nydia Westman. **Director:** Richard Thorpe.

The rocky, picturesque cattle lands of New Mexico teemed with activity and the town of Gallup took on the aspect of a public celebration when location work on "Two Gun Cupid" took place in the vicinity. The stampede of 2,000 head of cattle, wild pursuit of a bandit gang by mounted police, and other thrills were staged on location, where a complete ranch was built of adobe for the story. Three carloads of equipment were shipped by train to Gallup and trucked into the cattle country. Cowboys and Indians from the region appear with the regular players.

Beery plays Pancho Lopez, Robin Hood of the range, and the picture tells the story of his whimsical adjustments of the lives of a group of "tenderfeet" with many hilarious sequences amid the thrills, and Laraine Day plays the romantic lead, teamed with Ronald Reagan.

Wednesday

You're the Doctor! (*Sherwood*)

Monseigneur, Piccadilly Circus. 10.30 a.m.

Cast: Barry K. Barnes, Googie Withers, Norma Varden, Joan White, James Harcourt, Margaret Yarde, Paul Blake.

This adventurous romantic comedy, from the original story by Guy Beauchamp, is about a girl's efforts to outwit her overbearing mother, intent on her marrying a fatuous bore. The story moves briskly; piquant fun developing when the heroine mistakenly imagines a presentable young man (Barry K. Barnes) to be a doctor. She forces him to aid her, with the result that he is sought by the police as her kidnapper and is eventually trapped in a villager's private sitting-room. How he and the girl escape and their adventures afterwards is fun too good to miss.

The Cowboy and the Blonde (*20th-Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Mary Beth Hughes, George Montgomery, Alan Mowbray, Robert Conway, John Miljan. **Director:** Ray McCarey.

George Montgomery, ex-Montana cowboy, has won wide acclaim from American reviewers for his performance in this picture, and is considered "one of the best bets for stardom" discovered in Hollywood in a long time.

The film is a riotous romantic comedy and has a story with brand new twists. It tells of a lovely blonde but temperamental film star who has her director and producer tearing their hair out with her tantrums until along comes the world's champion cowboy for a test. He is no good at acting, but the studio considers his services as a soothing influence to the temperamental star are worth their weight in gold. The cowboy falls in love with the lovely blonde, but when he discovers just why he has been signed up, trouble starts, and he walks out. A whirlwind of action and romance precedes the surprise climax.

Continued from page 6

London Trade Show Diary

Forty Thousand Horsemen (*General Films*)

G.-B. Private Theatre. 2.30 p.m.

Cast: Grant Taylor, Betty Bryant, "Chips" Rafferty, Pat Twohill, Harvey Adams, Eric Rieman, Jo Valli, Albert C. Winn, Kenneth Brampton, John Fleeting, Harry Abdy, Pat Penny, Charles Zoli. **Director-producer:** Charles Chauvel.

The matchless heroism of the Australian Light Horse in the desert warfare of 1914-18 forms the background to a gripping human story in "Forty Thousand Horsemen," a Famous Features production produced and directed by Charles Chauvel.

Julie (Betty Bryant), a young French girl, watches her fiancee murdered by the Germans because he dared to remain loyal to the Allied cause. Befriended by a kindly sheik—who enables her to pose as his son—she determines to help hasten the enemy's defeat. A Prussian commands that, as a token of the sheik's "good faith," Julie should become water-carrier with his troops. It is while performing this task that she comes across a wounded Australian Light Horseman (Grant Taylor) and, while dressing his wounds, falls in love with him. He, of course, regards her only as an Arab boy. Later, they meet again, and this time Julie is her own pretty and coquettish self once more. Taylor is very much attracted by her, but after a few short hours together he leaves to fight again with the rest of the Light Horse. One exciting event follows another, until the Australians are victorious and the two young lovers face the future hopefully.

Produced on a scale unprecedented in Australia, with full Government co-operation and thousands in its cast, "Forty Thousand Horsemen" marks a milestone in motion pictures.

A Woman's Face (*M-G-M*)

Cambridge Theatre. 2.30 p.m.

Cast: Joan Crawford, Melvyn Douglas, Conrad Veidt, Albert Basserman, Osa Massen, Marjorie Main, Reginald Owen, Connie Gilchrist, Donald Meek, Charles Quigley. **Director:** George Cukor.

"A Woman's Face" presents a new and poignant Joan Crawford in a compelling study of a woman's soul.

The picture provides the actress with a powerful rôle in a terrific drama, in which she runs the gamut of human emotions. It is the story of a woman, frightfully scarred since childhood, whose face repels all who see her. The psychology born of the disfigured face develops her into the enemy of all mankind. She heads a blackmail ring as a cruel and dangerous criminal figure. Into her life comes a man—the first who does not shrink from her. She comes to love him. Meantime, through blackmailing activities, she meets a surgeon who operates on her and restores her natural beauty. The man she loves places her in his uncle's home as a governess, to kill the child who stands between him and an inheritance. There, coming to love the baby, she is torn between two terrific emotions, and an amazing climax solves her terrible problem.

Miss Crawford, as the scarred criminal and later as the woman whose mother instinct comes through the hard veneer, plays a dramatic rôle, tracing the gradual changes in the nature of the woman. Melvyn Douglas, as the surgeon, who regards her first as a friend, later as an angel, is convincingly dramatic, and Conrad Veidt as the madman lover, presents one of the greatest performances in his career.

Penn of Pennsylvania (*Anglo-American*)

Phoenix Theatre. 2.30 p.m.

Cast: Deborah Kerr, Clifford Evans, Denis Arundel, Mary Hinton, Aubrey Mallileau, D. J. Williams, O. B. Clarence, G. H. Mulcaster, James Harcourt and John Stuart. **Director:** Lance Comfort.

Following "Love on the Dole" and "Pimpernel Smith," British National are now presenting to the Trade "Penn of Pennsylvania." The story of this film was inspired by a broadcast by President Roosevelt, and it was while listening to Mr. Roosevelt's inaugural speech that Dicky Vernon suddenly hit on the idea of an Anglo-American story about Penn. A. de Grunwald and he got together and worked out a story about the celebrated Quaker, and Deborah Kerr and Clifford Evans, who made such successes in "Love on the Dole" were starred in this newest British National subject. Lance Comfort directed, and Richard Vernon produced the film.

"Hard Steel" Takes the Floor

WALKER STARTS AT DENHAM

Furnace Shots

ON Monday "Hard Steel," the initial G.H.W. production, took the floor at Denham, starring Wilfred Lawson and Betty Stockfeld and directed by Norman Walker.

First shot was an interior in a "steel greaser's" cottage, the home of Lawson, an ambitious steel worker. On Friday, when I visited the set to see Betty Stockfeld tested for make-up and costume, the engineers were fixing in place an actual kitchen range from a South Yorkshire steel worker's home. These ranges are very different from the normal type, and Norman Walker related how they came to have this one on the set. When the unit was in Yorkshire, Walker and the art director (Sydney Gausden) inspected several cottages to obtain the necessary details, and inquired of Charles Boot, who was accompanying them, if it were possible to obtain one of these unusual ranges for the picture. As it happened, several of the cottages on Boot's estate had been blitzed, and one of the ranges was removed bodily from the cottage and sent by lorry to London.

Sheffield Locations

Details were given by cameraman Claude Friese-Green of the location work at Sheffield, where shots were made of "teeming," plate rolling and shearing and close-ups of the great hammers shaping glowing red-hot steel ingots weighing several tons.

While shooting a sequence with the latter "star," Friese-Green and operator "Mac," crouching close to their camera, feeling blistered by the heat, had the camera turning-over, taking some magnificent shots of the huge steel ingot being turned over ready for the hammering of the other side, when suddenly showers of sparks flew out, and unluckily burnt Friese-Green in several places on his back and neck. Although not serious, they were, he informed me, "uncomfortable, and have left several scars."

Camera-shy Workers

In order to obviate camera-shyness, many of the shots of the steel workers clocking in or out were obtained by concealing the camera inside a furniture van.

Cast of this important British production also includes George Carney, Joan Kemp-Welch, John Stuart, James Harcourt, Frank Atkinson, Charles Rolfe, Cameron Hall, Roberta Read, Arthur Hambling, John Turnbull, Hay Petrie, Yvonne Murray, Marilyn Mawn, and Roddy Hughes Technical Crew:—Sam Simmonds editor and First Assistant John Dennis sound, and Winnie Fryer continuity.

Jean Gillie, heroine of THE SAINT MEETS THE TIGER (RKO-Radio), being made up for her role

"V" SYMBOL

Ealing Schedules Topical Film

THE most irritating of all anti-Nazi propaganda, the key to all the underground sabotage, the sign that is ridiculing the efforts of Dr. Goebbels, the "V" short for "Victoire" and "Vrijheid," is scheduled as the theme of a Michael Balcon production to be made at Ealing.

Despite rumours to the contrary, no final details have been settled as to who will prepare the script for the film. However, negotiations are in hand for a story that will use the "V" as a spearpoint, to describe the stirrings of revolt and the carefully planned acts of sabotage that are daily evidenced in German occupied countries.

"HATTER'S CASTLE" DANCE

To Aid War Comforts

The British Studios War Comforts Fund will benefit by the proceeds of a dance run at the Bull Hotel, Gerrards Cross, on Saturday last by the "Hatter's Castle" film unit in conjunction with the committee of the Make-up Artists' Benevolent Fund.

The dance was attended by I. Goldsmith (producer of the film), Lance Comfort (director), Deborah Kerr, Beatrice Varley, James Mason, Henry Oscar, Enid Stamp-Taylor and most of the other players in the picture. Jean Gillie and Hugh Sinclair also came along.

Work is progressing on the special trick sequences for Paramount's "Hatter's Castle" on stage 3 at Denham.

NEW BUTCHER PRODUCTION

"Gert and Daisy's" Debut

The film début of Elsie and Doris Waters, originators of "Gert and Daisy," took place on Monday at the Welwyn studios, where Maclean Rogers is directing "Gert and Daisy's Week-end" for Butcher release.

The evacuation of the Walton-on-Thames film studios to a South Devon beauty spot is one of the minor war time developments of British production.

Bebe Daniels, Vic Oliver and Ben Lyon starring in the Gainsborough film HI, GANG! which Marcel Varnel is directing at Islington

"HI, GANG!" AT ISLINGTON

Broadcasting Sequence Filmed

MY brief trip to the reopened Islington studios last Friday coincided with some informal fourth of July celebrations by the "Hi, Gang" stars. Special American coffee was brewed by Bebe Daniels, and Ben Lyon and Vic Oliver were recipients of many friendly telegrams.

On the set, Jack Cox had lined his camera on a brisk scene between Miss Daniels, Mr. Oliver and Percy Parsons, with some amusing mix-up dialogue over an adopted evacuee baby. Director Marcel Varnel has made excellent progress on this subject, largely owing to the very obvious atmosphere of energetic good-fellowship that prevails. Bill Batchelor is in charge of studio publicity, and it was good to meet my old friend Bill Kellino, studio manager.

Behind the Scenes

Behind-the-scene shots of a big American broadcast was one of the highlights of current production work with Bebe Daniels, Vic Oliver and Ben Lyon broadcasting from their New York apartment. Louis Levy's band is assembled at the apartment with Hergensheimer (Percy Parsons), two sound units and all the impedimenta of broadcasting filling every available corner. The scene gives a good insight into the apparent chaos and indescribable confusion which reigns immediately before a broadcast goes over the air.

During this particular programme numerous interruptions occur (which never reach the listeners), including the intrusion of two policemen, who arrest Vic and Ben, leaving Bebe to carry on the job of introducing the outsize Graham Moffatt as a small, pathetic English evacuee to the credulous, big-hearted American public.

In this scene Bebe Daniels puts over "Singing to a Million," the new Sherwin-Guest number which has been forecast as one of the song hits of 1941.

"THE YOUNG MR. PITT"

Fred Young for 20th Century

The photography for the new 20th Century picture, "The Young Mr. Pitt," starring Robert Donat, will be in charge of Fred Young, one of the British Industry's most expert studio cameraman. He has already many famous films to his credit, including "Victoria the Great," "Sixty Glorious Years" and "Goodbye, Mr. Chips."

He has just finished filming "49th Parallel" and will start shooting for "The Young Mr. Pitt" in about ten days.

Paul Soskin Ready

"FATE KNOCKING AT THE DOOR"

ONE of the highlights of Paul Soskin's new film is a thrilling, dramatic sequence in one of the occupied territories, which shows in bold relief the undefeated and undaunted spirit of the people, the smouldering hate and the stifled urge to revolt, illustrated by various symbols.

They use a secret signal to communicate the message of faith and hope in final victory and liberation. So Anthony Asquith, the director, and Soskin decided on the immortal "fate motif" of Beethoven, the four opening notes of the Fifth Symphony, which also provides the opening and final music for the film, and through this potent medium it will reach the world.

Soskin, furthermore, has titled the film "Fate Knocking at the Door," as the four famous notes are familiarly known. It is therefore an ironic twist of fate that Beethoven, god of all freedom-loving Germans, should now provide a clarion call for all oppressed peoples, and a signal for victory for the world through the medium of the film.

FIVE MINUTE FILMS FROM STRAND

Two in the West End

For the second week in succession the Strand Film Company are presenting the Ministry of Information "five-minute" film of the week.

Last Monday they were responsible for "Night Watch," which deals with the work of the Civil Defence Services, and was produced and directed by Donald Taylor. Next Monday (July 14) they will be presenting "Queen's Messengers."

This is a Jay Lewis Production showing the work of the "Food Flying Squads," who are always on the alert to dash to towns that have been blitzed and set-up emergency feeding centres.

Jay Gardner Lewis, who directed the film, travelled with the "Queen's Messengers" while they were in action, so as to obtain an authentic record of their work.

The cameramen on this production were "Gerry" Gibbs and Jo Jago, and the commentary is spoken by Frederick Allen.

West End Success of "Turned Out Nice Again"

Michael Balcon's production "Turned Out Nice Again," starring George Formby, first Ealing studio picture to be released through United Artists, has done remarkable business in its first week at the London Pavilion and is being held for a second week.

"COMMON TOUCH" FINISHED

Bentley Directing "Old Mother Riley"

Work has almost finished on the studio sequences of the British National picture "Common Touch," which John Baxter has been directing at Rock's, with Geoffrey Hibbert and Joyce Howard starring.

The story tells how a youth leaves school to take over a vast combine, and in the words of Perkins, the school janitor, "learns more about life in six months than all the 'Varsities can teach him in years."

Not liking the deal which the board of directors are trying to push, Geoffrey Hibbert decides to investigate the deal and goes to live at the doss-house which forms the key of the whole film story.

On Thursday, at the studio, Baxter was working on the early cricket scenes from the film. In a reproduction of the school cricket pavilion, the two teams are having tea after the match in which Hibbert makes the winning hit. It is a small incident amid the babble of sound at this tea that sums up the film theme, and Baxter, in his usual thorough manner, worked patiently with about three dozen boys until he had achieved his object. Bernard Miles, who portrays Perkins, had an amazing make-up of an old man with bloodless lips, grey hair and careworn features that symbolised kindly age. Hibbert is the idol of the hour, and as the other members of his team sing his praises, in his embarrassment and in an endeavour to stop the flow of praise he rams a bun into the mouth of the nearest youth talking (Paul Martin), who then asks Perkins what he thinks, with the result already described. It is an excellent touch and will form one of the film's highlights.

Another small scene outside the cricket pavilion was also completed in which Grant Taylor, as a young cricket enthusiast, describes Geoffrey Hibbert's history to his father and mother, played by John Turnbull and Marion Spencer.

On Monday, Thomas Bentley started the new "Old Mother Riley" subject, "Old Mother at the Circus," with Arthur Lucan and Kitty McShane.

MANCHESTER THEATRE FIRE THREAT

Damage was caused by fire to the roof of the Palace, Old Trafford, Manchester, one day last week. It broke out in a neighbouring property and spread to the roof of the kinema, this being the only part of the property to sustain damage, which, happily, was not serious.

Progress With "The Saint"

FLUKE CAR SHOT

In the sunlight charm of a reconstruction at Denham of Polperro, the delightful Cornish village, Paul Steyne directed Hugh Sinclair, Jean Gillie and Clifford Evans in the sinister happenings of the new RKO-Radio production, "The Saint Meets the Tiger."

The winding village street, lined with quaint shops and cottages, was "thronged" with holiday makers when Jean Gillie runs across the road, pursued by the Saint (Hugh Sinclair). While they are arguing about a lunch date the leader of the crooks (Clifford Evans) strolls up and hints that the meeting is not a chance affair. Just then a motor car issues from a side street and the redoubtable Aunt Agatha (Louie Hampden), who is driving, pulls up with a squeal of suddenly applied brakes and breaks up a critical situation.

The mechanics of this scene were complicated as the first part necessitated a long cross street tracking shot obtained at high speed, due to the fact that Sinclair runs across the road after Jean Gillie. Difficulty here was stopping the camera dolly smoothly at the right point, for with the length of the track and the speed of the actor's movement the pace was pretty fast by the time the stop was reached, and, of course, the scene had to be taken in focus the whole time.

After one or two bad starts the shot was O.K. and in the can, and Bob Krasker had shown his "paces" on his first solo effort. On the next part of the shot the trouble was getting the car into position without engine noise drowning the dialogue. Fortunately, however, the side street from which the car emerged was slightly sloped, and it was possible to release the brakes and roll the car forward with sufficient momentum to turn the corner into position before the camera.

Technical crew includes Phil Brandon first assistant, Harry Gillam operating cameraman with Ray Sturgess as assistant, Peggy Singer continuity, and John Cook sound.

Mabel Poulton, who created a sensation in the film "Constant Nymph," returned from Persia on Thursday last.

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SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

RECENTLY I was told of an unusual example of faulty liaison between kinema and cafe which needs remedy. A keen kinegoer wanted to know whether a certain picture was being shown at a hall in an adjoining district, and, having telephoned the box office unsuccessfully, had a brainwave and telephoned the cafe in the kinema building. Instead of being given the simple answer "Yes" or "No" to the query whether the film named was in the programme, the inquirer was told: "We're not supposed to answer questions of that sort—we can't tell you the times when films are shown, you see." If the manager concerned (or his supervisor) sees this, I suggest that he makes arrangements without delay for the cafe to have the requisite information at hand in case callers ask for it. The catering staff may not like the little extra trouble, but it will be good for business.

Personality Pays

IN his exploitation of RKO-Radio's "Mr. and Mrs. Smith," Bert Gordon Smith, of the Empire, Alfreton, made good use of his own local popularity. In one way and another, sometimes in rather unconventional fashion, he deliberately attracted gossip in the little town and then employed the similarity of his name to the film title in a series of announcements which told the population that Mr. and Mrs. Smith preferred this or that artiste and made a point of shopping at such and such an establishment. By virtue of his secretaryship of the local Hospital Committee and the Spitfire Fund there were few prominent people who were not contacted. The campaign proved quite worth while.

This boosting of personality is the surest path to successful showmanship, and Bert Smith has capitalised it by re-emphasising a slogan which he used some years ago in Bolton:—

Comfort, courtesy and service—with a smile.

Insistence on these attributes is more than ever essential these days, and while Mr. Smith finds no difficulty in providing the latter two qualities he is fortunate enough in having in Bert Elton a managing director who spares no money or effort in making the Empire synonymous with "comfort."

A Flight Campaign

A. N. LILLEY'S showmanly instincts recognised in "Flight Command" (M-G-M) a chance to obtain publicity for his hall—the Elmers End Odeon, Kent—while boosting the local A.T.C., so he approached the R.A.F. authorities and obtained generous aid. Besides a succession of popular speakers on his stage during the preceding date of screening, including the Mayors of Beckenham and Penge, he was able to arrange a display of exhibits in the theatre's lounge—model planes, a German rubber dinghy, etc.—with cadets there to explain them to interested patrons. There was a guard of cadets outside the hall and a party of them paraded on the stage in support of the speakers. He organised a special morning show for the children, who were addressed by an "ace" pilot sent specially from the Air Ministry. The whole campaign went over with a bang and made the district talk—both about the film and the A.T.C.

What They Wanted

ALTHOUGH the importance of the kinema as a means of war time relaxation is generally recognised, it is a tribute to the good local standing of Charles Smith, of the Odeon, Southsea, that notwithstanding the fact that part of the premises of the local Co-operative Society was blitzed out he was able to persuade the management to collaborate in a series of tie-ups for the showing of "They Knew What They Wanted" (RKO-Radio), which embraced three departments.

Advanced interior publicity was again to the fore by utilising the plates of the KINE. weeks in advance of the play date. Two weeks prior to this date Mr. Smith drew up two art posters for interior publicity.

The wording of the posters was cleverly arranged to employ the title of the film in a variety of intriguing ways. Both in the vestibule and those displayed in various local stores attracted a deal of attention, and groups of persons were to be seen worrying out for themselves the inferences contained in the poster wordings.

Wide Canterbury Coverage

A BATCH of local newspapers and a dozen or so photographs afford proof of the wide coverage achieved by R. C. Overs for the presentation of "Major Barbara" (G.F.D.) at the Friars, Canterbury. Immediately on receipt of the booking, Overs placed Press "rave" notices on the vestibule bulletin board, and employed similar matter in the county and local newspapers. Cut-outs of the stars flanked the pay-box, and play-date announcements and stills rounded off the preliminaries of the campaign. Six-foot high heads of the stars, and other cut-outs, made up by the Friars' staff from renters' pictures, made attractive front-of-the-house displays, and 48-sheet pictorials were posted in the main street opposite the theatre.

Some very useful and pictorially effective tie-up window displays were also arranged. The main theme of these was the incidence of the "Superlative entertainment of 'Major Barbara'" with the "superlative" quality of the various products handled by shopkeepers.

The screening was thoroughly covered in local papers—nine in all—advertisements being much enlarged, and the extra space being obtained at reduced rates. Long write-ups were also included, and in the most important papers small insertions in bold type on every page announcing the presentation. Pictorial twelves and sixes were used throughout the district, and pictorial quad crowns were used in place of the usual letterpress quads. Press "rave" quad crowns were also reprinted and used on special sites in the town area.

Bride Under Guard

MODELS borrowed from leading Gillingham tradesmen and dressed to represent bride and bridegroom made an effective scena in the vestibule of the Embassy, Gillingham, Kent.

A church porch was built in the vestibule by the staff and painted with grey stone distemper, a silver horseshoe was hung in the centre of the porch, and under this stood the well-dressed bridal couple on red plush carpet. A local florist supplied a fresh bouquet each day, giving a realistic touch to this delightful scene, schemed by Manager B. W. Garrett. On the fourth day of the display, the Mayor of Gillingham mentioned that now that rationing of clothes is in force great interest would be naturally shown in a display of this kind. To give greater fillip to the stunt two Home Guard volunteers, by arrangement with the local Commanding Officer, stood with fixed bayonets guard on either side of the happy couple with the caption—"Home Guards guard the bride and her 'coupons.'" This definitely constituted the high spot and was gleefully received by one and all.

100 Recruits and a Bomb

A THOUSAND-POUND German bomb of the delayed-action type proved the most magnetic attraction ever experienced in Derby when it was exhibited in the vestibule of the Hippodrome, Derby, during the screening of "Flight Command" (M-G-M).

H. Arnold was successful in obtaining this from the bomb-disposal unit as he linked his picture with a big recruiting drive for the R.A.F.

The theatre, outside, was dressed with many large Air Force flags and dozens of authentic R.A.F. photographic enlargements dealing with both the technical and romantic sides of the Service. Inside the foyer was the bomb, which attracted eager spectators from all corners of the district. A guard composed of stalwart young members of the A.T.C. was stationed in the vestibule.

Every evening, during a special interval, the stage was floodlighted, and specially selected flying officers, together with Air Force guard appeared before the audience. A patriotic recruiting speech was made by distinguished speakers each night, these included Sir Arthur Aiton, Len Harvey, Flight Lt. Starkey, Acting Flight Lt. Stewart David. Many new recruits were enrolled as a result, and Manager Arnold hoped to reach a total of 100. A tie-up with Marks and Spencer's display of books on aircraft was also effective.

In addition to the bomb in the vestibule there were exhibited flying suits, parachute equipment and miscellaneous collection of aircraft parts.

With the assistance of the R.A.F. A. N. Lilley arranged this instructive display of aeronautical exhibits in the Elmers End Odeon, Beckenham, Kent, as a recruiting device for the A.T.C. and an advertisement for FLIGHT COMMAND (M-G-M)

It's a Date

MAKE a date with Deanna Durbin! Who wouldn't?

Wally Baker, of the Empress, Stockport, got out a smart throwaway for Deanna Durbin's "It's a Date." Nearly half the printing area of the bill was filled with bold type.

FRIDAY,
27th
JUNE, 1941.

"'It's a date!' Yes, and with Deanna Durbin." . . . Make a point of keeping it at Stockport's luxury theatre, the Empress."

Holloway Preview

SUBURBAN previews are becoming rarer than they used to be, and the special morning showing of "The Ramparts We Watch" (RKO-Radio) at the Holloway Gaumont on the Wednesday before local release was therefore worthy of note. The Mayor and Mayoress of Islington, councillors and local Civil Defence Service were present and expressed keen enjoyment at seeing a notable documentary film of current interest. The performance was rounded off neatly by the appearance of the British and American flags unfolding before the screen, a touch of showmanship by manager C. J. Ling which earned a round of applause.

"The Prime Minister" at Middlesbrough

THE original costumes worn by John Gielgud and Diana Wynyard in "The Prime Minister" (Warner) were used by Reynolds Roberts, of the Elite, Middlesbrough, in his exploitation.

Telling publicity was obtained by a tie-up with one of the biggest drapers in the town. A huge attractively painted placard bearing the wording "The Prime Minister" was set at the back of windows, in the opposite corners of which 2 ft. square portraits of Disraeli and Winston Churchill were placed, and underneath the wording "Time Marches On; Fashion Marches On." Models attired in the latest style dresses and a crinoline actually worn in the film emphasised the point, and the usual array of stills completed an attractive display.

Considerable interest was also aroused in the vestibule display which employed an usherette and a male attendant wearing the costumes of Diana Wynyard and John Gielgud respectively—and both were well made-up. A cunning piece of "plugging" was the wording of a placard in front of the display: "If you did not see our Royal Visitors do not miss 'The Prime Minister.'" (The King and Queen had just paid a visit to the town.)

Roberts also arranged for two employees in costumes to carry a placard advertising the film in the main streets.

Two attendants of the Elite, Middlesbrough, dressed in the actual garments used in the film provided this lobby tableau arranged by Reynolds Roberts as part of his exploitation of the Warner film, THE PRIME MINISTER

They Spared the Coppers

FOR the few days immediately prior to his recent screening of George Formby's "Spare a Copper" at the County, Fleet, R. C. MacIver built up a little display in the foyer as a "collecting base" for Formby's Air Raid Distress Fund. Full play was made on the title "Spare a Copper," and thus obtained useful advance publicity and at the same time helped on the good work of the fund. In three days just under £5 was donated—almost entirely in copper. This was forwarded to the fund's headquarters and the letter of thanks Mr. MacIver received is now on display in the foyer with a "Thank you, Fleet" message.

Sounds Across the Sea

AS a parting gesture on the eve of leaving the Swiss Cottage Odeon to join the R.A.F., Wyndham Lewis, who has been in charge there for 18 months, arranged a unique event in collaboration with Paramount News, who planned the audience singing two songs appropriate to the date—July 4—American Independence Day.

After a brief rehearsal, with Mr. Lewis leading the voices from the keyboard and the words appearing on the screen, the two giant studio lights and a battery of subsidiary units were switched on and the house let itself go. First came "America I Love You," then, after an Air Cadet and a Sea Scout bearing the national emblems had marched up the gangway to the stage, a new lyric, "Land of Liberty," set to the tune of "God Save the King." The audience rose to its feet and made the roof shake the familiar melody, while the cameraman obtained a record which, so it was announced, will be flown by Clipper to the U.S.A. and screened there as an item in the newsreels. The verse of the first number was sung solo by Mervyn Saunders, vocalist in Geraldo's Orchestra, who preceded a midnight broadcast to America by this special appearance at Swiss Cottage.

Present in the hall at this unusual ceremony were the Mayor and Mayoress of Hampstead, to bid farewell to a manager who has done much for the borough (Mr. Lewis thanked patrons for having raised nearly £5,000 for various war charities), officers and cadets of the Kingsbury Sea Scouts and representatives of the 48th Squadron of the A.T.C.

"DANGEROUS MOONLIGHT"

Provincial Successes

Attracting some of the largest audiences for many months, "Dangerous Moonlight," RKO-Radio's highly acclaimed British production, has scored a major success on its Trade presentations in leading provincial centres.

Presenting Anton Walbrook in the stellar rôle, supported by Sally Gray and Derrick de Marney, the new feature has been enthusiastically received by exhibitors as perfect entertainment ideally attuned to the current demands of the British public.

Directed by Brian Desmond Hurst, "Dangerous Moonlight" deals with the adventures of a famous Polish musician torn between his career and personal happiness and the desperate urge to fight for his country in its most fateful hour.

The story is based on an original by Terence Young who also prepared the screen play. William Sistrom produced "Dangerous Moonlight" for RKO-Radio at the Denham studios.

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KINEMATOGRAPH WEEKLY, Classified Advertisements

SITUATIONS VACANT

WANTED, Manager-Operator for kinema in safe area.—Apply, stating wages required, age, experience, and enclose references, which will be treated in strict confidence, to F., Box 853, Kinematograph Weekly.

MANAGER; must have first-class experience all branches; good prospects, salary and commission.—Write immediately full particulars, Harry Ward, 62, Oxford Street, W.1.

WANTED, first-class experienced Chief Operators; 25 miles from London; splendid opportunity for progress; salary to commence, £4 15s. a week.—Write immediately, full particulars, Harry Ward, 62, Oxford Street, W.1.

WANTED, Chief and capable Second Operators for Cornish kinemas, immediately.—Write, stating salary, to Cinema Proprietor, 51, Victoria Street, Paignton.

CHIEF Operator wanted, one used to R.C.A. and B.T.-H., for kinema in safe area; top wages paid.—Apply, G., Box 854, Kinematograph Weekly.

OPERATOR WANTED FOR SMALL COUNTRY KINEMA.—APPLY, MANAGER, GRAND CINEMA, THAME, OXON.

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DARKROOM Hands (male) wanted.—Write, experience and wages required, to H., Box 855, Kinematograph Weekly.

SITUATIONS WANTED

MANAGER, over military age, now disengaged, desires position in or near London; many years' experience in the business and thoroughly reliable in all respects; remuneration by results welcomed.—Exhibitors willing to interview please write to M., Box 835 Kinematograph Weekly.

MANAGER REQUIRES ENGAGEMENT FOR DURATION OR PERMANENTLY; AGE 45; GOOD APPEARANCE AND WELL EDUCATED; EXEMPT MILITARY SERVICE OWING TO WAR DISABILITY; WESTERN COUNTIES OR DEVON OR CORNWALL PREFERRED; MANAGERIAL EXPERIENCE IN NEWS THEATRES (WEST END), LONDON SUBURBAN AND PROVINCIAL FEATURE HOUSES; AT PRESENT RESIDING IN CORNWALL.—C., BOX 850, KINEMATOGRAPH WEEKLY.

ADVERTISER, WITH LONG EXPERIENCE OF KINEMA CONTROL, DESIRES MANAGERIAL POSITION FOR DURATION.—REPLIES, Q., 839, KINEMATOGRAPH WEEKLY.

CHIEF Operator-Electrician, first-class man, requires permanent position; over 20 years' experience; over military age; thoroughly conversant with all modern equipment; fully qualified electrician; highest references.—D., Box 851, Kinematograph Weekly.

THOROUGHLY competent Chief Operator-Electrical Engineer; over 20 years in charge of first-class theatres; leading sound systems, stage and organ shows; safe area preferred; town or country; excellent refs.—X., Box 845, Kinematograph Weekly.

SITUATIONS WANTED (cont.)

EXPERIENCED Chief (exempt) seeks situation; W.E., B.T.H. rectifiers; excellent references; lowest salary, £6.—Operator, 2, Brooklands Road, Thames Ditton, Surrey.

OPERATOR disengaged; over military age; small hall; London suburb or Home Counties preferred; W.E. experience.—Bailey, 105, Hartland Drive, Ruislip, Middlesex.

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PATENTS

THE Proprietors of British Patent No. 482,876 for "Method and Process for Regeneration of Images" desire to enter into negotiations with a Firm or Firms for the sale of the Patent, or for the grant of licences thereunder.—Further particulars may be obtained from Marks and Clerk, 57 and 58, Lincoln's Inn Fields, London, W.C.2.

TECHNICAL BOOKS

MOTION PICTURE PHOTOGRAPHY. By Carl L. Gregory, F.R.P.S. (Obtained to order only.) (1927.) Price 31s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

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FORTHCOMING TRADE SHOWS

LONDON

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
Thur., July 10	10.30a.m.&2.30p.m.	Own Theatre	The Lone Wolf Takes a Chance	Columbia	Warren William	—
Fri., " 11	10.30a.m.&2.30p.m.	Own Theatre	Conga Swing	Columbia	Penny Singleton	—
" " 11	11 a.m.	Private Theatre	Eight Shorts	Warner		—
Mon., " 14	10.30a.m.&2.30p.m.	Own Theatre	The Devil Commands	Columbia	Boris Karloff	—
" " 14	11a.m.&2.30 p.m.	Own Theatre	I'll Wait for You	M-G-M	Robert Sterling	—
Tues., " 15	10.30a.m.&2.30p.m.	Own Theatre	Ellery Queen's Penthouse Mystery	Columbia	Ralph Bellamy	—
" " 15	2.30 p.m.	Cambridge	Two Gun Cupid	M-G-M	Wallace Beery	—
" " 15	10.30a.m.&2.30p.m.	Century	The Great American Broadcast	20th Century-Fox	Alice Faye	—
" " 15	2.30 p.m.	G.B. Private Th.	Flame of New Orleans	G.F.D.	Marlene Dietrich	—
Wed., " 16	10.30 a.m.	Monseigneur	You're the Doctor (re-issue)	Sherwood	Harry K. Barnes	U
" " 16	2.30 p.m.	Phoenix	Penn of Pennsylvania and Short—The Serving Army.	Anglo-American	Debora Kerr	—
" " 16	2.30 p.m.	Cambridge	A Woman's Face	M-G-M	Joan Crawford	—
" " 16	10.30a.m.&2.30p.m.	Century	The Cowboy and the Blonde	20th Century-Fox	George Montgomery	—
" " 16	2.30 p.m.	G.B. Private Th.	Forty Thousand Horsemen	G.F.D.	Grant Taylor	—
Thur., " 17	10.30 a.m.	Own Theatre	Six Shorts	Columbia		—
" " 17	11a.m. & 2.30 p.m.	Own Theatre	My Life is Yours	M-G-M	Bonita Granville	—
" " 17	10.30a.m.&2.30p.m.	Century	Tall, Dark and Handsome	20th Century-Fox	Cesar Romero	—
" " 17	2,30 p.m.	G.B. Private Th.	Model Wife	G.F.D.	Joan Blondell	—
Fri., " 18	10.30 a.m.	Own Theatre	Six Shorts	Columbia		—
" " 18	2.30 p.m.	Cambridge	Love Crazy	M-G-M	William Powell	—
" " 18	10.30a.m.&2.30p.m.	Century	Dead Men Tell	20th Century-Fox	Sidney Toler	—
Mon., " 21	10.30a.m.&2.30p.m.	Century	Scotland Yard	20th Century-Fox	Edmund Gwenne	—
Tues., " 22	10.30 a.m.	Own Theatre	Six Shorts	Columbia		—
" " 22	11 a.m.	Private Theatre	Scattergood Pulls the Strings	RKO-Radio	Guy Kibbee	—
" " 22	10.30a.m& 2.30 p.m.	Century	Ride on Vaquero	20th Century-Fox	Cesar Romero	—
Wed., " 23	11 a.m.	Private Theatre	Hurry, Charlie, Hurry	RKO-Radio	Leon Errol	—
" " 23	10.30 a.m& 2.30 p.m.	Century	A Very Young Lady	20th Century-Fox	Jane Withers	—

BIRMINGHAM

Fri., July 11	10.30 a.m.	Forum	Federal Fugitives	Pathe	Neil Hamilton	A
Mon., " 14	10.30 a.m.	Forum	The Lone Wolf Takes a Chance	Columbia	Warren William	—
Tues., " 15	10.30 a.m.	Forum	Flying Wild	Pathe	East Side Kids	U
Wed., " 16	10.30 a.m.	Forum	South of Panama	Pathe	Roger Pryor	U
" " 16	10.30 a.m.	Scala	Lady With Red Hair	Warner	Miriam Hopkins	A
Thur., " 17	10.30 a.m.	Forum	Penny Serenade	Columbia	Irene Dunne	—

CARDIFF

Fri., July 11	11 a.m.	Capitol	In Old Colorado	Paramount	William Boyd	U
" " 11	11 a.m.	Park Hall	Sign of the Wolf	Pathe	Michael Whalen	A
" " 11	10.45 a.m.	Odeon	Girls Under 21	Columbia	Bruce Cabot	A
Tues., " 15	11 a.m.	Capitol	Fighting Marshal	Paramount	Richard Dix	U
" " 15	10.45 a.m.	Odeon	Conga Swing	Columbia	Penny Singleton	—
Wed., " 16	10.45 a.m.	Odeon	The Lone Wolf Takes a Chance	Columbia	Warren William	—
Thur., " 17	10.45 a.m.	Odeon	Penn of Pennsylvania	Anglo-American	Deborah Kerr	—

GLASGOW

Fri., July 11	10.45 a.m.	Playhouse	In Old Colorado	Paramount	William Boyd	U
" " 11	10.45 a.m.	Regal	Lady with Red Hair	Warner	Miriam Hopkins	A
" " 11	10.30 a.m.	Paramount	Murder on the Yukon	A.B.F.D.	James Newill	—
" " 11	10.30 a.m.	La Scala	Ziegfeld Girl	M-G-M	James Stewart	A
Tues., " 15	10.45 a.m.	Playhouse	Fighting Marshal	Paramount	Richard Dix	U
" " 15	10.45 a.m.	Regal	Conga Swing	Columbia	Penny Singleton	—
Wed., " 16	10.45 a.m.	Green's	Girls under 21	Columbia	Bruce Cabot	A

LEEDS

Fri., July 11	10.30 a.m.	Ritz	Flying Wild	Pathe	East Side Kids	U
" " 11	10.30 a.m.	Tower	The Strawberry Blonde	Warner	James Cagney	A
Mon., " 14	10.45 a.m.	Odeon	The Lone Wolf Takes a Chance	Columbia	Warren William	—
Tues., " 15	10.30 a.m.	Ritz	South of Panama	Pathe	Roger Pryor	U
" " 15	10.45 a.m.	Tower	Footsteps in the Dark	Warner	Errol Flynn	A
Wed., " 16	10.30 a.m.	Ritz	Sign of the Wolf	Pathe	Michael Whalen	A
" " 16	10.45 a.m.	Odeon	The Devil Commands	Columbia	Boris Karloff	—
Thur., " 17	10.45 a.m.	Tower	Double Date	G.F.D.	Edmund Lowe	U
" " 17	10.45 a.m.	Ritz	Penny Serenade	Columbia	Irene Dunne	—
" " 17	10.45 a.m.	Odeon	Penn of Pennsylvania	Anglo-American	Deborah Kerr	—

LIVERPOOL

Fri., July 11	10.45 a.m.	Scala	In Old Colorado	Paramount	William Boyd	U
" " 11	10.45 a.m.	Majestic	Lady with Red Hair	Warner	Miriam Hopkins	A
Tues., " 15	10.45 a.m.	Futurist	Fighting Marshal	Paramount	Richard Dix	U
" " 15	10.45 a.m.	Majestic	The Strawberry Blonde	Warner	James Cagney	A
" " 15	10.45 a.m.	Scala	Double Date	G.F.D.	Edmund Lowe	U
Thur., " 17	10.45 a.m.	Forum	Conga Swing	Columbia	Penny Singleton	—
" " 17	10.45 a.m.	Paramount	Penn of Pennsylvania	Anglo-American	Deborah Kerr	—

MANCHESTER

Fri., July 11	10.45 a.m.	Theatre Royal	Facing the Music	Butcher's	Bunny Doyle	—
" " 11	10.45 a.m.	Deansgate	Murder on the Yukon	A.B.F.D.	James Newill	—
Mon., " 14	10.45 a.m.	Theatre Royal	Five Shorts	Columbia		—
Tues., " 15	10.30 a.m.	Theatre Royal	Original Old Mother Riley and Sword of Honour.	Ben C. Gibbs	Lucan and McShane	U
" " 15	2.30 p.m.	Gaiety	Penny Serenade	Columbia	Penny Singleton	—
Wed., " 16	10.45 a.m.	Theatre Royal	Girls under 21	Columbia	Bruce Cabot	A
Thur., " 17	10.45 a.m.	Theatre Royal	Five Shorts	Columbia		—
" " 17	10.45 a.m.	Odeon	Penn of Pennsylvania	Anglo-American	Deborah Kerr	—

NEWCASTLE

Fri., July 11	10.45 a.m.	Essoldo	Lady with Red Hair	Warner	Miriam Hopkins	A
Mon., " 14	10.45 a.m.	Haymarket	Penny Serenade	Columbia	Penny Singleton	—
Tues., " 15	10.30 a.m.	News Theatre	Power Dive	Paramount	Richard Arlen	U
" " 15	10.45 a.m.	Stoll P.H.	Murder on the Yukon	A.B.F.D.	James Newill	—
Wed., " 16	10 a.m.	Stoll P.H.	The Devil Commands	Columbia	Boris Karloff	—
Thur., " 17	10 a.m.	Stoll P.H.	Ellery Queen's Penthouse Mystery	Columbia	Ralph Bellamy	—

NOTTINGHAM

Fri., July 11	10.30 a.m.	Scala	In Old Colorado	Paramount	William Boyd	U
" " 11	10.45 a.m.	Carlton	Atlantic Ferry	Warner	Michael Redgrave	U
Tues., " 15	10.30 a.m.	Scala	Fighting Marshal	Paramount	Richard Dix	U
" " 15	10.45 a.m.	Carlton	Footsteps in the Dark	Warner	Errol Flynn	A
Wed., " 16	10.30 a.m.	Scala	Ziegfeld Girl	M-G-M	James Stewart	A

SHEFFIELD

Fri., July 11	10.30 a.m.	Union Street	Federal Fugitives	Pathe	Neil Hamilton	A
" " 11	10.45 a.m.	Cinema House	Footsteps in the Dark	Warner	Errol Flynn	A
Tues., " 15	10.45 a.m.	Union Street	In Old Colorado	Paramount	William Boyd	U
" " 15	10.30 a.m.	Cinema House	South of Panama	Pathe	East Side Kids	U
Wed., " 16	10.30 a.m.	Cinema House	South of Panama	Pathe	Roger Pryor	U

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July 10, 1941

The IDEAL KINEMA
DESIGN
BUILDING - EQUIPMENT
A RECORD OF MODERN PRACTICE IN ARCHITECTURE AND TECHNICS
ARCHITECTURAL EDITOR: GEORGE COLES, F.R.I.B.A.

The monthly Technical Supplement to the KINEMATOGRAPH WEEKLY
July 10, 1941

93, Long Acre,
London, W.C.2.
July, 1941

Observations

LESSONS learnt in the hard school of experience are apt to result in precautions being taken which, while wisely planned, may never have to suffer the test of actual employment. Thousands of fire-watchers do duty on fair nights and foul, and of these only a small percentage will be called upon to employ their knowledge and energy. Yet no one would scoff at the organisation of the fire-watching scheme.

A precaution which is recommended at Birkenhead by the chief officer of the Fire Brigade is of the kind which, it is hoped, may never be definitely called into action. He has reported upon the desirability of kinemas installing storm lamps so that in case of damage to electric cables and gas mains by enemy action, another form of lighting may be made swiftly available.

In normal times, the danger of panic from sudden darkness has been countered by the insistence on illumination from a secondary source. Few kinemas have been called upon to bring this secondary system into use, but it is there as a safeguard. Similarly the storm lamps may never be required, but they create in the minds of everyone, including fire authorities, the comforting feeling that a possible contingency has been provided against beforehand.

AT length we have from the Board of Trade a list of materials exempted from the recently issued Clothes Rationing Order. Materials employed in kinema furnishings figure in the list and include damask, brocade and other figured (jacquard-woven) fabrics, moquette, plush, Genoa and mohair velvet, Roman satin, chenille, repp, chintz, cretonne and linen and union material, the last named being subject to weight restrictions.

It is greatly to be regretted that no concession under the Order is forthcoming on uniforms. The Board of Trade has not yet seen the difficulties which arise from the insistence that an employee shall surrender his or her own clothing coupons.

THEODOLITE.

Acting Editor : James Benson
Advertisement Manager :
R. E. Southworth

ENSURE 100 per cent. EFFICIENCY IN YOUR HEATING SYSTEM

Fuel Supply Problems Demand Precautions

By ELLIOTT HAMMETT

WRITING on the heating apparatus of a kinema when the temperature is in the eighties may seem a trifle incongruous; but not if is realised that any weakness in the heating system is best dealt with during the summer months when no call is being made upon it.

All theatres will be faced during the coming winter with fuel difficulties, and the need to provide standby stocks is one which the C.E.A. has put before its members. It is not every kinema which has facilities for storing solid fuel sufficient in quantity to last through the winter months, while oil capacity where oil is the heating factor, is in most cases severely limited.

Whatever the space available and the quantity of fuel obtainable, a rigid economy in use must be imposed, and there is no better economy than to ensure that every pound of fuel is producing the maximum amount of heat when and where it is needed.

Check Weaknesses Now

So we come back to the first paragraph of this article—the need to ensure during slack months that the heating system generally is operating at the peak of its efficiency.

The employee responsible for running the plant will be able to inform his employer if any weaknesses have asserted themselves during the months that the fires have been lit, and where there have been difficulties, and new parts are needed, no delay should be allowed in ordering them. There is likely to be quite a big gap between ordering and receiving the parts ordered; thus it will be seen that if examination and replacement are left for even another month, the parts ordered may not arrive until cold weather has rendered imperative the warming of the theatre.

The writer had an instance of the evils of inefficient inspection and the results only at the beginning of last winter. The heating unit of a large building had been duly inspected and certificated during the summer by an official of the insurance company, who reported that although the boiler was old it was still able to maintain the correct pressure and operate efficiently. The autumn proved otherwise, and the difficulty of obtaining the necessary material left the building without heat other than the substitute installation of gas heaters, through an exceptionally bad spell of bitter weather.

Labour and Material Scarcity

Most heating engineers are at the moment busy upon big Government jobs requiring ten times as much skilled labour as is normally procurable. Material is subject to priority demands, which means, in fact, that any material not required for Government use comes a very bad fourth or fifth in the competition. These are reasons for placing orders for firebars, etc., with the minimum of delay, and making sure that nothing is wanting when firing-up takes place.

If doubts exist regarding the 100 per cent. efficiency of the plant, a firm of heating engineers might be asked to inspect the installation and make a report. The few guineas which such an examination would entail would be money well spent, and advice which would be forthcoming enabling savings to be made would soon extinguish the debit charge.

Occasion might be taken, too, during the next few weeks to fix doors at points where the air is extracted from an auditorium and at the fresh-air intake. These would then be ready to be closed during very cold weather after the audience had left from the last performance.

No one who has not experienced it would believe that a difference of five or six degrees in the air temperature commonly results from such a practice, but this has proved to be the case. The importance of this in saving fuel will be quickly recognised, for not only is there a higher thermometer from which to start when increasing the temperature for subsequent performances, but the anxiety of the responsible attendant to bring the figure up to normal, frequently means that he over-stokes and exceeds the standard he has set himself to reach—with consequent waste.

Minor Precautions

Another matter which might be given attention to ensure easy working is that of the ball which governs the inflow of water to the system. So little work has to be done by this unimportant but necessary part of the supply system that it may become stiff and fixed through non-use. The amount of water in the system may then fall and an airlock with all the annoying consequences follows.

A hint which may be ahead of its time, being more appropriately given when fires have started up in real earnest, is that of examining waste drawn from the furnace. The manager should look upon this as part of his duties, for with inexperienced men, such as are having to be employed as substitutes for employees called up for national duties, one is apt to find that there is a tendency to treat everything as waste which can be drawn from the furnace, regardless of the possibilities of further use in re-burning.

A BIJOU KINEMA

In a Transformed Parish Hall

At Allendale in Northumberland a kinema having an audience capacity of 200, was opened last year by Bert C. Young, who himself took the photograph of the interior reproduced herewith.

The building was formerly a somewhat dingy parish hall. The entrance is beside the screen, and an additional touch of brightness is provided by the bunch of flowers of fluoreacent materials set above.

Two 35-mm. Kalee projectors provide the picture.

Mr. Exhibitor, please note:—

1. If your Theatre is damaged through enemy action and it is not possible to reopen, we have an expert staff to take up, dismantle and store your chairs and furnishings.
2. If your Theatre can reopen after repair and renovation, our upholstery and fixing departments will ensure that this is done without loss of time.
3. Although materials are scarce, we are carrying a stock sufficient to cope with any emergency.
4. We are specialists in this class of work, and recently reopened five Theatres after six days.
5. By request we shall be pleased to send a representative to see you at any time, when our advice and services are at your disposal.

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Dear Mr. Exhibitor,

Our sincerest congratulations upon the way you are continuing to carry on your service to the public in an effort to disseminate happiness and maintain an optimistic spirit throughout the nation.

Despite present conditions which would have appeared unsurmountable two years ago, shortage of uniformed staff, the dearth of trained operators, insurance problems and additional book-keeping, the industry survives and so once more—hearty congrats.

These however are your own problems, but when it comes to a question of what is best to be done after a visit from Jerry we would like to help you by making that problem ours.

It would amaze you to know how well we are still equipped to deal with such happenings, the efficiency with which our staff tackle difficulties, how quickly we can help you to re-open and once more put out your sign—Business as Usual.

Meanwhile we have large stocks of spares and all types of equipment to keep you running smoothly. We only ask for the opportunity of being able to help you in any way. No matter what your requirements may be, even if you imagine them unobtainable, please drop a line to

Yours faithfully,

Walturdaw

3, The Parsonage, MANCHESTER, 3. Blackfriars 9901. · 10, Commutation Row, LIVERPOOL (*'Phone No. will be advertised as soon as connected*).
37, John Bright Street, BIRMINGHAM. Midland 4092. · 112, Marlborough Street, DUBLIN, C.8. Dublin 44250.
130, Renfield Street, GLASGOW, C.2. Douglas 4767.

LONDON 'PHONE No.:
GERRARD 1067

D.P. KATHANODE SOUND BATTERIES
for
DEPENDABILITY
and
LONG LIFE

Kathanode Sound Batteries are specially designed to do their particular job with the utmost efficiency and economy, embodying in their construction the knowledge and experience gained during many years exclusively devoted to the manufacture of Batteries for all purposes.

THE D.P.
BATTERY COMPANY LTD
50 GROSVENOR GARDENS, LONDON, S.W.1
Telephone: SLOANE 6255-6256.

1139

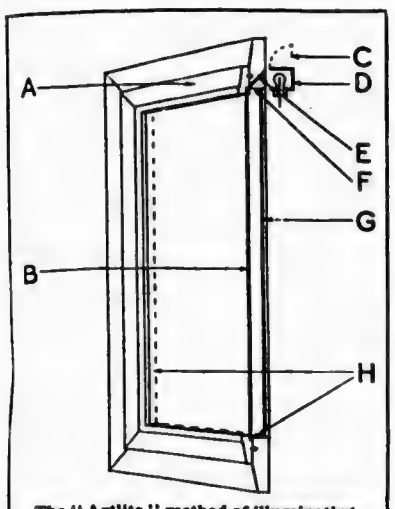
THE EYES HAVE IT!

EVERY detail in a well managed cinema should minister to the comfort of the audience. Well designed seating, beautiful decor, spaciousness—and, above all—projection that is easy on the eye during the longest programme.

Hewittic Rectifiers give this ***perfection in projection*** due to their inherently superior arc current characteristic and simple one hand control of arc current to suit varying projection conditions; and at the same time, as proved by ***independent*** tests, have the highest efficiency and therefore the ***lowest running cost.***

Hewittic Rectifiers

HEWITTIC ELECTRIC CO., LTD
WALTON-ON-THAMES, SURREY
Telephone: Walton-on-Thames 760 (8 lines)



The "Artlite" method of illuminating a flat surface, lighting source being invisible. In the form of a poster box with lamp in immediate vicinity, glass is not essential.

A. Outer removable moulding (if required).
B. Glass.
C. Hinged lid to lamp casing.
D. Lamp casing (lamp in centre of back).
E. Mirror carrying light to picture.
F. Glass sealing picture chamber.
G. Canvas.
H. Narrow strip mirrors.

Diagram of Artlite sign

BRILLIANT SIGNS BY NEW METHOD

Light Reflected from Strip Mirrors

NOW that restrictions on the use of paper have seriously reduced the opportunities of the exhibitor in making appeals to his patrons through the medium of the poster it becomes more and more essential that the advertisement material which is displayed should be at its peak of effectiveness.

Irregular Illumination

Unfortunately, much of the illumination of posters previous to the war was rather in the nature of an improvisation, and owing to the absence of a proper optical system, rather extravagant in current. A practice also to be met with was to border a display with a line of tubular lamps which caused a rather ugly margin of extra brightness round the edges. To this defect in appearance is added the fact that lighting costs have risen considerably. The pre-war standard of lighting was not sufficiently good for artistic work of any high order.

A new method of illumination known as "Artlite" provides for an advertisement to be much more cheaply lit if evenly illuminated and that such lighting can be from any convenient sheltered position with either electricity, gas, or oil.

The system under review includes new methods in producing the poster or advertisement itself, including those in the form of transparency, which, on inspection of the actual article in colours, is hardly distinguishable from a genuine stained glass window, although it is composed of a design in coloured cellulose material embedded between two sheets of glass.

The subject is in the nature of a window decoration, but the same principle applies, of course, to any other design or advertisement in the way of a transparency. The light required is very moderate, as in the case of all clear matter, such as transparencies, compared with the illumination of an ordinary surface from reflected light, and the brilliancy is remarkable. The appearance is entirely different from that of the ordinary printed coloured decorative trans-

Continued in next column

GAS-PROOF METAL WINDOWS

A Notable Development

THE use of gas-tight windows is of obvious importance to-day, and accordingly much interest attaches to designs of special windows of this type manufactured by a firm which has long specialised on the design and manufacture of metal windows and doors, now an important section of engineering.

For the gas-tight metal window, the basic principle adopted is to make a seal by means of a plastic sealing material, known as "Densyl," which is contained in lead tubes, for use by squeezing when an emergency arises. The material does not deteriorate with age, being always ready for immediate application, and should contamination take place it is easily removed with a dry cloth and a fresh application made immediately.

In general, these gas-tight metal windows are similar in design and appearance to the standard types, but they are made with an extra wide contact surface so that the plastic material can form a gas-tight seal. Standard sizes of window available are 1 ft. 8 in. wide and from 2 ft. 0½ in. to 4 ft. 11½ in. high, and when fitted with 7-32 in. laminated glass and metal glazing heads will stand a certain amount of blast.

Further, the range includes fast lights in the same sections so as to allow of composite windows being formed as desired. Another interesting development is the production of horizontal sliding splinter-resisting steel shutters in two leaves of lapped construction for fixing over window openings to protect machinery and other equipment.

In addition, the firm (Williams and Williams, Reliance Works, Chester) have evolved new designs of gas-proof and gas-proof and splinter-proof steel doors for buildings and enclosed concrete or steel-lined shelters, made of mild steel, with heavy pattern hinges, handles of the twin lever type, allowing the door to be opened or closed both from inside and outside, and a glass-protected observation disc, the same plastic sealing material being used as described above for the windows to render the doors gas-proof.

Incidentally, numerous air raids have demonstrated in striking fashion the great strength of the metal window. In numerous cases bombs dropped amongst houses and other buildings have torn wooden windows clean out of their fixings and either thrown them into the room or sucked them out into the street, depending on whether the explosive wave at the particular point happened to be of the pressure or the suction type. Under similar conditions the steel window has remained intact although the glass has vanished even when the force has been great enough to bend the cross bars and thereby distort the main framework.

It is well known, of course, that for all types of building, both large and small, the steel window is rapidly becoming standard practice in view of its obvious advantages. Strength in window frames is an obvious advantage, especially as the amount of light obstruction is much less, and the appearance is neat and artistic, although naturally we all hope we are not going to organise our lives and buildings as well in the future primarily on the lines of resistance to air raid attacks.

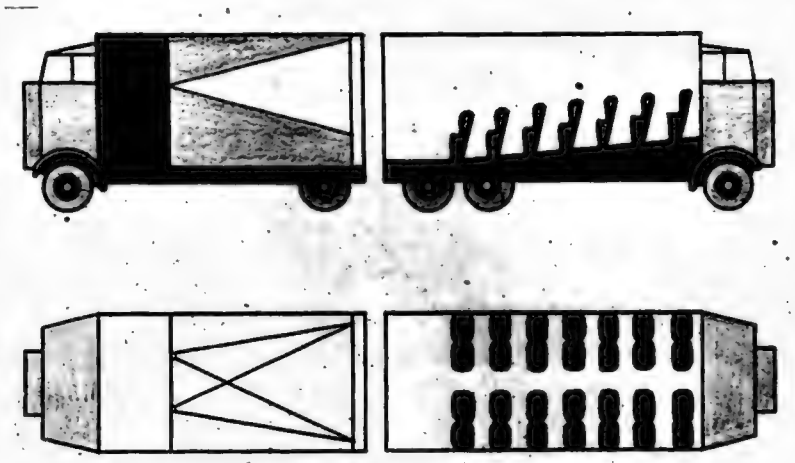
MODERNISATION LTD.
SPECIALISE IN
RENOVATION & DECORATION
&
COMPLETE REPAIRS
To **BLITZED** Cinemas
AN ORGANISATION WITH
UNRIVALLED EXPERIENCE

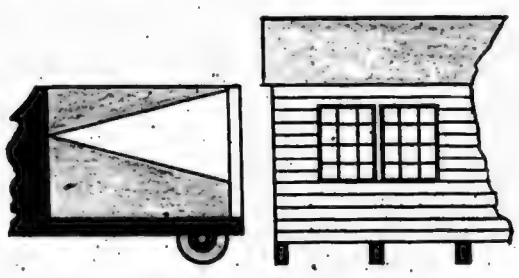
CONTRACTS RECENTLY COMPLETED	HIPPO, CONNANS QUAY FORUM, LEEDS RITZ, LINCOLN PICTURE HOUSE, MALVERN PALACE, MERTHYR, etc., etc.
WORK IN HAND	PRINCES, LLANDUDNO THEATRE, MALVERN CENTRAL, LINCOLN

A KFG ALL-IN CONTRACT

Head Office:
ALMA WORKS, UNION ST., BATLEY, YORKS. Tel. 754
Sales Office:
58, WHIRLOW LANE, SHEFFIELD, 11. Tel. 72892
ALSO LONDON & NEWCASTLE-ON-TYNE
Send your enquiry NOW!

NOVEL MOBILE PROJECTION PLAN





The type of unit shown in the top drawing could be used on all distant A/A and balloon stations and other service units in isolated parts. A number of performances could be given so that personnel could see a performance. The lower left drawing shows the end of hut or billet with portable end-piece removed. The hut could be used for other purposes when films were not being shown. The lower right drawing shows a hut which adapted this way could supply all the educational and entertainment films required by a camp without a kinema

parent material hitherto sold for windows. The nature of the illustration can suit the particular purpose for which required.

The principle appears applicable, in fact, to varied forms of advertisement, design, lettering, or even print, many of which can be of a permanent nature.

CARPETS OVER CONCRETE

When carpet is laid right over concrete sub-floors, thus saving the price of hardwood flooring, a good carpet lining is essential always. It is impossible to tell just what chemical action the concrete may have on the back of the carpet in case of accidental dampness.

RESTRICTION ON KINEMA BUILDING

In Canadian Dominion

BUILDING restrictions have hit Canada, where several schemes of kinema building are halted as a result of the Government's Order. The scheme falls into two parts. First, any person or corporation which, having a project to build a picture house must first obtain a Government licence or permit before starting construction as the policy of the Government is not to encourage the construction of any industrial building which is not in connection with or essential to the Dominions war effort.

Secondly, no construction expenditure for building or repairs can be carried out if the cost is likely to exceed $2,500, and no installation of equipment will be allowed if the cost is estimated to exceed $5,000. A limit of $10,000 is set as new buildings. The result of the above restriction is that while a moderate amount of modernisation may be carried out any extensive alterations may be prohibited and new kinema building entirely ruled out.

KINEMA TECHNIQUE

Continued from page iv.

London, yet another mess was made of Leicester Square. A heavy hit demolished an entire corner block of buildings opposite the Warner Theatre and adjoining the Odeon (both of which had remarkable escapes from damage) slicing a section neatly off the little Cameo news-theatre. As far as one could see the following day, most of the projection room was among the rubble. Yet I am assured that the projectors and most of the sound equipment were salvaged, and will be quite usable.

An instance of the positively beneficial effect of bombs comes from R. C. Phillips, Kalee's non-theatrical manager. Says Mr Phillips:—

"A week or two ago a client of ours in Scotland ordered some A.C. inductors from us, because one of his rectifier valves gave up the ghost, and he could not obtain a new one. A couple of days ago we received a letter from him as follows:—

"'Last night four bombs fell a few hundred yards from the kinema, and when starting up to-night I found that all the valves were working again. I went down again after the show, and everything now appears to be O.K. Please hold over the inductors, as it seems I may not now need them.'

"As our Glasgow manager aptly remarks, this appears to be an instance of the Nazis for once in a way doing someone a good turn, even if accidentally."

One can only suggest that the trouble was not a burnt-out valve, but a loose connection, which the blast happened to restore.

E. Dowling, chief operator at the Ambassador, Kingswood, Bristol, has been elected chairman of the Bristol branch of the N.A.T.K.E., in succession to C. Williams, who has left the entertainment business.

accept.

Always ~~invite~~ a Tender from

Such a step in matters of Theatre Furnishing disposes at once of all anxiety.

It assures you every refinement in design, every advance in construction, every advantage in material quality: the utmost expedition in erection and the ultimate satisfaction of durability. All these rank as assets that outweigh any initial price difference—but first invite your Tender, here may be another Turner advantage.

W. W. TURNER
& CO. LTD.,
Station Road
Northfield
Birmingham

London Office:
28 Newman St.,
Oxford St.,
London, W.1

KINEMA TECHNIQUE — and — EQUIPMENT

R.A.F. Mobile Projection Scheme—The Guild and Post-War Problems—That Half-Filled Transit Case—A Simple Proscenium Lighting Scheme—More Strange Blast Effects

Surveyed by

R. HOWARD CRICKS, F.R.P.S.

MY article last month on the mobile projectionist has elicited a particularly interesting suggestion from an ex-Odeon projectionist, now in the R.A.F., and stationed in the wilds of Scotland (as a Service man his name had better not be mentioned).

His idea is that instead of fitting up the projection equipment in one hall after another, it should be permanently installed in a lorry, which could be backed up either to an Army hut, fitted with a removable end wall, or to another lorry which would contain the audience. The sketches reproduced on page iii are self-explanatory.

Having in the past few months experienced the many troubles that do afflict projection, and more particularly sound, equipment when it has to be packed up in a lorry for transport, fitted up, dismantled, and returned to store, I heartily endorse this idea. Not the least of its advantages is that ordinary light-type kinema projectors could be used instead of portables—and I must confess that I have not yet conceived any affection for the portable machine. On the other hand, the idea has an obvious defect: that it would not be possible to give a show in an existing hall unless the latter were specially adapted by having its end wall made removable.

One alteration I would, however, suggest to the scheme: that the troubles of rear projection should be avoided by placing the screen not at the back of the projector lorry, but at the far end either of the auditorium lorry or of the hut. The erection of a portable screen is not a difficult matter, and undoubtedly front projection is much to be preferred. Probably, too, it would permit of less cramped operating conditions.

A New R.A.F. Service

MY correspondent asks for information regarding the R.A.F. kinema service, to which as a former projectionist he would like, if possible, to obtain a transfer.

I was under the impression that the only R.A.F. shows are "static 16 mm."—in other words, 16-mm. projectors permanently attached to the various training centres. From Stan Perry, however, I learn that a new section is now in process of formation; the duties will be of a very specialised nature and will carry non-commissioned rank, and, furthermore, the only men eligible for it are ex-chiefs who are married men over 35 years of age.

If my correspondent complies with this description he should apply to his C.O. for a transfer. He should, incidentally, express his thanks to the Guild for this information by becoming a Service member, at the special fee of 5s. per annum.

T.U.s and the Guild

THE annual general meeting of the Guild of Projectionists had little of the full-England representation of pre-war meetings. The Devon and Cornwall Court was, it goes without saying, represented by Jack Johnson, whom members were pleased to welcome once more; while D. Ward, now one of our corporal-instructors at the Polytechnic, spoke of conditions in Sheffield. Members united in expressing appreciation of the work during the year of Miss Alma Young, Acting General Secretary.

Much of the discussion was devoted to various aspects of post-war reorganisation. More than ever it became apparent that swing of the Guild towards trade-unionism (without sacrificing any of its aims and principles) only awaits a trade union decision as to which of the three existing unions shall represent the projectionist. Is it too much to hope, as I have previously suggested, that the three unions now seeking the support of the projectionist should all shed their projectionist sections (a serious sacrifice only in the case of the N.A.T.K.E.) and, with the Guild, constitute a body which would find universal acceptance as the sole projectionist organisation?

My suggestion that a training scheme should be organised in conjunction with the B.K.S. found ready acceptance. Yet another function of any post-war organisation must be the maintenance of a continuous contact with the renters, to ensure an improvement in print conditions, a number of members gave instances of the bad condition of copies.

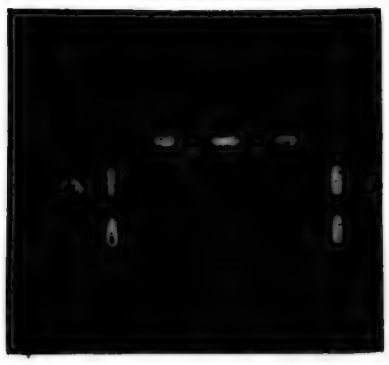
To Avoid Transit Damage

IN this connection, Jack Johnson handed me an amusing series of sketches by one of his members, R. E. Pope, of Shepton Mallett, stressing the inevitability of damage to the bottom reel of a partially-filled transit case. Mr. Pope's suggestion is that when a transit case designed to carry, say, 11 reels actually contains only six, four tins should be packed upright, not flat, in the bottom of the case, and the other reels flat above them.

Personally I prefer Mr. Johnson's own idea, that transit cases should be fitted with a cross-bar, which could be fixed in any of a number of positions (like the shelves in a book-case) in order to hold any required number of tins firmly.

Proscenium Arch Lighting

I MENTIONED some while ago the illuminated proscenium arch which Jack Johnson had fitted up at the Capitol, St.



Austell. He gave me a photograph of it, which is reproduced. The lighting is wired on two circuits, the first with 60-watt coloured lamps, and the second with architectural strip-lights (which are shown blurred in the photograph due to over-exposure).

The total cost, I am assured, did not exceed £5 (the lamps having been obtained from disused exterior signs), and the result is a decided enhancement of the attractiveness of the auditorium.

Jerry Joins It Up

I HINTED last month at a remarkable example of the apparent immunity of projection equipment from the worst effects of German bombs. It can now be divulged that, in course of a rather bad blitz on

Continued at the foot of page iii

Have you a Query?

Ask for our experts' advice Free to our readers

THIS Journal is the recognised authority on all matters concerning the design, decoration, equipment and furnishing of picture theatres.

THERE is no Trade Journal in the World which has so many distinguished authorities in all branches of the Industry as the KINEMATOGRAPH WEEKLY with its supplement THE IDEAL KINEMA.

IF you desire information on any subject in connection with the construction or equipment of your Kinema, detailed information, catalogues and *independent expert advice* will be sent to any proprietor, architect or technical worker in any branch of the Kinema Industry.

Avail yourself of their knowledge and benefit by their advice.

THE knowledge of our specialists is freely at the service of all readers.

1 ACOUSTICS.
2 Air conditioning.
3 Amplifiers.
4 Anchors for chairs.
5 Arc lamps.
6 Arm-rests (rubber).
7 A.R.P. requirements.
8 Automatic curtain control.
9 Automatic sprinklers.
10 BATTERIES.
11 Boilers (for cafe).
12 Booms.
13 Box-office equipment.
14 CABLE.
15 Cafe furnishing and equipment
16 Cameras.
17 Canopies.
18 Carbons.
19 Carpets.
20 Category boards.
21 Chairs, theatre.
22 Chairs, wicker.
23 Changeable signs.
24 Changeovers.
25 Clocks.
26 Coinmeters.
27 Colour films.
28 Condensers (Lenses).
29 Converters.
30 Curtains.
31 Curtain controls.
32 Curtain raising gear.
33 Curtain tracks.
34 Cut-outs.
35 DECORATIONS.
36 Deaf aids.
37 Dimmers.
38 Disinfectants.
39 Display frames.
40 EFFECTS machines.
41 Electric clocks.
42 Electrical equipment.
43 Exploitation.
44 FANS, ventilating.
45 Film cabinets.
46 Finance
47 Fire alarms.
48 Fire curtains.
49 Fire extinguishers.
50 Fire hose.
51 Fire-proof fabrics.
52 First-aid outfits.
53 Floodlighting.
54 Fluorescent paints.
55 Frames, display.
56 Furniture (lobby and lounge).
57 GENERATORS.
58 Grilles.
59 HEATING systems.
60 INSURANCE.
61 Independent plants.
62 LAMPS, general.
63 Lamps, projector.
64 Lenses.
65 Lifts, organ.
66 Lighting, decoration.
67 Lighting, emergency.
68 Lobby display.
69 Lobby furniture.
70 Luminous signs.
71 MACHINES, tickets.
72 Mats.
73 Microphones.
74 Mirrors.
75 Motor generators.
76 NON-FLAM fabrics.
77 OIL burners.
78 Oil engines.
79 Orchestra fittings.
80 Organs.
81 Organ and orchestral lifts.
82 Ornamental metal work.
83 PAINT (luminous)
84 Perfumes.
85 Plastic decorations.
86 Portable projectors.
87 Programmes.
88 Projector lamps.
89 Projection room equipment.
90 RADIATORS.
91 Rectifiers.
92 Redecorating.
93 Reflectors, projector.
94 Reseating.
95 Resistances.
96 Rubber flooring.
97 Rubber upholstery.
98 SAFES.
99 Safety devices (projector).
100 Safety curtains.
101 Screens.
102 Seating.
103 Signs (state kind).
104 Slides.
105 Stage lighting equipment.
106 Stage lifts.
107 Stages (revolving).
108 Stair treads.
109 Studio lighting.
110 Switchboards.
111 TALKIE equipment.
112 Telephones.
113 Tickets.
114 Ticket issuing machines.
115 Transformers.
116 UNIFORMS.
117 Upholstery fabrics.
118 U.V. (ultra-violet) lamps.
119 VACUUM cleaners.
120 Ventilating systems.

THE EDITOR, THE IDEAL KINEMA, 85, LONG ACRE, W.C.2.

I should like to receive reliable information concerning.....
(Indicate Subject by Number)

Theatre..... Seating Capacity.....

Remarks.....

.....

.....

INDUCTORS *they've got to be* STRONG *to stand this racket* ★ Little Lodge, Dome Hill Peak, Caterham. 618.

DIFFICULTIES OF SPARE-PART REPLACEMENT

Precautions to Ensure Longer Life

By R. HOWARD CRICKS, F.R.P.S

IT would not be fair to say that the problem of the supply of spare parts has, in general, yet become critical; but the situation is by no means easy, and components which one formerly got from stock as a matter of course one may now have to wait for, or in some cases find alternative sources of supply.

Of all the exhibitor's many requirements, valves represent probably the chief difficulty. Even when he has overcome the difficulties of licences, stocks of all types are low and ill-distributed, while one particular range has been entirely discontinued. This is the 4-voit range, used on many small amplifiers.

Alterations to Amplifiers

It is necessary, therefore, to replace 4-volt valves by the 6.3-volt range. First, this implies necessarily that all the valves in the amplifier (including, of course, the rectifiers) must be changed, secondly that a new transformer may be necessary. Yet another difficulty is that the 6.3-volt valves have the modern octal base instead of the older four-pin base, thus new valve-holders are also necessary. The changing over of an amplifier is not therefore a job for the projectionist, but should be left to the service engineer. Altogether the discontinuance of the 4-volt range seems to be a pretty expensive business; apparently, however, it is necessitated by the demands of the services for valves of the 6.3-volt type—notably for use on aircraft.

Hot Cathode Scarcity

On the larger types of rectifying valves, as used for arc supply, the present situation has emphasised a point at which in past years I have hinted: that practically all the hot-cathode bulbs were of foreign manufacture, the only important exception, as far as I am aware, being B.T-H. It appears therefore that valves for such rectifiers have temporarily vanished from the market, so that once existing valves fail, the whole rectifier is out of use.

This difficulty does not I believe apply to mercury rectifiers, bulbs for which are still obtainable, even though such a large proportion of our requirements were manufactured abroad.

A point worth bearing in mind with hot-cathode bulbs is that switching on and off has a more deleterious effect than the actual running, due to the repeated expansion and contraction of the seals. Therefore, if the rectifier is to be out of action for only a short time—for instance, during an organ interlude—it is better to keep the bulbs switched on rather than save current by switching off.

The Inductor as Substitute

A number of exhibitors have found a satisfactory alternative to the rectifier, when the bulbs have failed: the inductor. And here let me make it clear, for the benefit of certain readers whose electrical knowledge is evidently not of the soundest that the inductor (more correctly known as a reactive transformer) is not a rectifier, and cannot supply D.C. It is simply a combination of a transformer and choke—it reduces the mains voltage to a suitable pressure for the arc, and at the same time provides an inductive ballast of considerably higher efficiency than a resistance.

Most types of mirror arc capable of taking a pair of carbons of the required size and having a motor feed capable of feeding them at a 1:1 ratio, will run satisfactorily on A.C., giving no appreciable screen flicker. But most H.I. arcs have a fairly high feed ratio between the two carbons, and either hand-feeding or frequent hand adjustment is likely to cause light fluctuation and A.C. flicker.

Optical Goods Shortage

There is a grave shortage of all optical goods—which is not surprising when one appreciates the wide variety of equipment which our own optical manufacturers are now turning out for war-time requirements, and when one remembers that a large proportion of our consumption, particularly of the cheap lines, formerly came from abroad—chiefly France.

Probably our biggest demand on the optical industry is for arc mirrors, many types of which are now unobtainable. Several firms are, however, still undertaking re-silvering, and it therefore behoves every projectionist to take the utmost care of his mirrors to prevent breakage. The avoidance of draughts is an obvious precaution; another precaution which used to be taken as a matter of course, but seems to be less practised to-day, is always to switch on the arc by easy stages, and never abruptly to full current.

Keep Your Lenses Clean

Remember the difficulties attending the supply of lenses; it is the more disgraceful to see, as I have recently, comparatively new lenses marred by greasy fingerprints on the front glass. It may be possible to wipe off such a mark, but the acidity of the perspiration eats into the glass and in time detracts from the crispness of the picture.

It is worth considering too whether the practice of colour-flooding the screen from one of the projectors should not be abandoned in the case of front-shutter machines, as this subjects the lens to a heat much in excess of its normal working conditions, with film in the gate.

The situation is difficult also in regard to mechanical components of the projector. The scarcity of high-grade steels means that sprockets, gears, runners and similar parts cannot be expected to last as long, while both materials and skilled labour are so urgently needed for more vital purposes that supplies are naturally short.

I have previously discussed at some length the various measures that can be taken to lengthen the life of such parts. To summarise: minimum tension on take-off and take-up frictions, minimum gate pressure, adequate but not excessive oiling with oil of the correct grade, and even greater regard than usual for cleanliness.

Take Care of the Screen

Screen replacement is to-day not just a matter of placing an order; the better grade materials share in the general shortness, and the exhibitor may have to continue to use a screen long after he is conscious that it should be replaced. Other than the proper cleaning and doping at specified intervals, care of the screen must be of an indirect nature, by preventing dirt settling on it. Make sure that a vacuum cleaner and not a broom is used for cleaning the auditorium, and be sure, too, that the ventilating plant is working at full efficiency—the worst enemy of the screen is tobacco smoke.

Electric lamps represent a less important item of expenditure than in pre-black-out days—particularly as many exhibitors have been able to use up lamps from outside lighting systems for interior use. However, this source of supply must by now be practically exhausted, and many an exhibitor is finding that, while there is little actual difficulty in procuring lamps, it is not always easy to obtain the precise type required. Credit must be given to the lamp manufacturers for the small price increase imposed, as compared with most commodities.

Under-Running Lamps

The life of a lamp is much increased if it be run below its rated voltage—the life, in fact, varies inversely approximately as the *twelfth power* of the voltage. Thus, if it is possible to obtain 250 v. lamps for 220 v. or 230 v. lamps for 200 v. mains, while the drop in light may be quite imperceptible, the lengthened life will be appreciable.

One final piece of advice is perhaps superfluous: since delivery of goods from stock is rarely possible to-day, it pays to keep as large a stock as possible of components that are in assured demand.

Is there going to be a shortage of film cement? I wonder, because although I had not heard of this previously, a manager told me this week that he had experienced difficulty in getting acetone. The local chemist could not supply it, saying that the limited stock had to be reserved for medicinal preparations, and application to a firm of wholesale chemists brought the reply that they could not accept fresh customers and the applicant should try his local chemist. This may be an isolated case, but if cement is really becoming scarce or unobtainable how are we going to deal with breaks and essential joins?

BUFFER SOLUTIONS

Their Use in Resisting Chemical Changes

The term "buffer solution" is frequently met with in connection with kine. developers, etc. (A mention of them was made in T. Thorne Baker's article in the KINE. of June 26 on "pH in Processing.") Buffer solutions resist changes in hydrogen ion concentration.

A simple example is the addition of hydrochloric acid to (*a*) a solution of sodium chloride, and (*b*) a solution of sodium acetate and acetic acid. In case (*a*) the pH will change in proportion to the amount of H+ ions added, but in case (*b*) the hydrochloric acid will react with some of the acetate, turning it out and forming sodium acetate and acetic acid. Acetic acid being a "weak" acid and far less ionised than hydrochloric, the change in pH in (*b*) is much less than in (*a*). Dilution, which changes the pH of a strong acid approximately *pro rata* affects the pH of a buffered solution to a far less extent. Buffer solutions thus consist of mixtures of weak acids, or alkalis, in conjunction with a salt of either, which resist pH changes and tend to confine the value within strict limits.

An example of a borax-buffered fine-grain developer is Kodak 76d:—

Water, at 125 deg. Fahr....	7,500 cc.
Metol	20 grams
Hydroquinone	50 ,,
Borax	80 ,,
Boric acid	80 ,,
Potassium bromide ...	2.5 ,,
Water to make	10 litres

The borax-boric acid causes the energy of the developer to be maintained throughout its useful life by stabilising the pH or degree of accelerator.

WESTINGHOUSE RECTIFIERS

Westinghouse Brake and Signal Co. report the following orders received this month for Twin 45-60 rectifier equipments from Astra Cinema, St. Athan, Glam.; Park Hall Kinema, Cardiff; Embassy, Granton, Edinburgh; and State Kinema, Leith.

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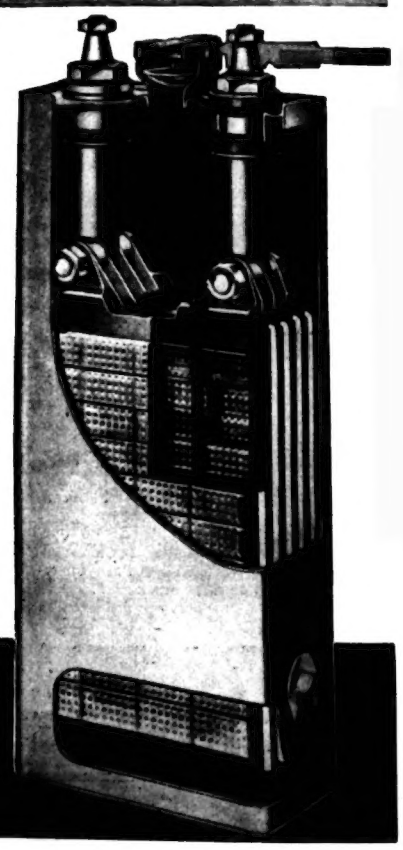
But the Fighting Services must come first, therefore place your orders as far ahead as possible so that there is every chance of obtaining delivery by the time the batteries are needed.



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AIDS TO BETTER PROJECTION

How to Assess Screen Illumination

By F. E. SHIPMAN

TRUE to tradition, we who are left in the lines behind the lines carry on with our daily task, as always, assuming that to-morrow is bound to come. The show goes on, and in the same way it must continue to be the best show we can present to our audiences. We must project the best possible picture on to our screens, even though to-morrow it may be gone with the wind.

A recent survey of many of our kinemas shows that this spirit rules. Large or small, super or cosy, there is ample evidence that management and projectionists are all the time striving to put over a pleasing performance. But even the old hands, and even the most conscientious, sometimes fail for want of simple technical aids now set forth in this article.

Good Light Comes First

The first duty of every operator is to keep a good light on the screen. We have many newcomers in our projection rooms, owing to the inevitable war time changes. Many are young, many are women, a few are old hands with memories of their skill in handling a straight arc. All these are faced with the job of handling modern-type arcs, in various states of efficiency. In most operating boxes the operators are remote from the screen, and, alas, usually situated where they must peer through the densest smoke haze in the hall.

There have been many ideas and devices intended to tell the projectionist the state of his screen illumination. Perhaps the most primitive is that where the irate manager gives a succession of short buzzes on the "bio box" telephone, proclaiming that something is wrong, but leaving it to the projectionists to find out as best they can. The usual result is a conspicuous reshuffling of the arc carbons, kept up until the manager ceases from troubling and the buzzes are no more. A better arrangement prevailed for quite a long time in one of the larger circuits and still persists here and there. This was the appointment of a member of the staff whose sole job was to watch the screen continuously from a seat, or a place in the audience. Then, by telephone or by a more elaborate code than that just described, this man, rarely a girl, kept the box informed at frequent intervals.

The Use of an Arcscope

Some years ago one of the carbon companies went to the root of the matter by giving what were called arcscopes to all who applied. A good advertisement, which helped the operator and helped in the efficient handling of their carbons in most cases. These were optical devices which, by mirror and lens, threw an enlarged image of the burning arc on to the whitewashed wall. On the wall a focussing mark was drawn. Most modern projector lamps fit some such gadget as standard, projecting a miniature image on to a conveniently mounted card. Either of these two ideas should be standard in every kinema.

The Pinhole Device

If, owing to the exigencies of these days, it is not possible to purchase something suitable then managements should see that the alternative, and inexpensive, pinhole image is provided.

This resembles a primitive camera, which is quite successful owing to the brilliant light source. A clear image of this is projected on to the wall, despite the smallness of the "camera's" aperture. The whole device is just one tiny hole in the side of the projector lamphouse. The essential point is to drill the hole in exactly the right place so that the image of the arc, properly focussed, is thrown just where it can best be seen during projection from that machine.

First, strike the arc and, with assistance in the hall, adjust the mirror, or condenser, focussing so that the screen is evenly lit without shadows or colour. Then adjust the crater of the positive carbon, in conjunction with the negative at the right arc gap, until the most intense light is visible. Switch off, and when the arc is cold and has not been disturbed, stretch a piece of string taut from the crater tip of the positive carbon to the intended image space on the nearest wall. If there should be no convenient wall then hang a film tin lid, suitably whitened, by two wires from the ceiling where required. Where the taut string crosses the plane where the lamphouse door will be when shut, take two measurements, horizontal and vertical. Close the door and mark off these two distances. This gives the precise position of the pinhole lens.

Now, and always, that operating box will be able to lace up the next machine, re-trim the carbons, strike up and set the arc in focus; then, at the changeover, the incoming machine will take up the show imperceptibly, with neither dip nor blaze-up in screen light, and that condition will remain throughout the reel if the pinhole image is watched.

New Devices

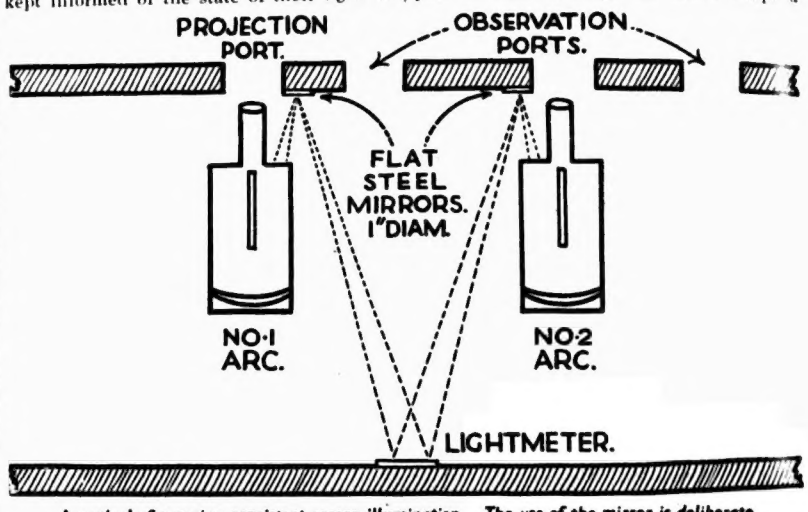
Admittedly, we have only gained one point so far, in securing the maintenance of consistent screen illumination. The other important points of racks and focusing are not so easy to determine, but the best-lit screen is also the one whereon other defects are most easily seen by the remote projectionist or projectionette.

The Hallett reflectometer, as installed at the Odeon, is an elaborate but perfect instrument, by which the operating staff can be kept informed of the state of their light on the screen. Other devices having the same intention are in the offing, and when production of such things can again be resumed, we shall no doubt see every projection room suitably equipped with some form of visual indication of both the screen illumination and of the actual arc.

Those who are keen to maintain a definite screen standard, come what may, should adopt a more elaborate device. This can be contrived by the kinema handyman, although it also calls for the installation of a light meter or photometer. One of these can be obtained on loan from one of the arc-lamp carbon companies, or for permanent use can be bought very reasonably. Any sort of lightmeter will do, as, for instance, one of those used by amateur photographers. The dial calibration can be ignored. All that matters is that the needle shall move in response to any variation of the light falling upon the cell. One meter will do for both projector arcs, for it can be placed centrally between them. One good position is on the front wall of the operating box where it can be seen by either operator. This also means that the cell of the meter can be lit by a diverted beam from the projector arc.

Reflector Fixing

At the front of the machine, arrange a small polished steel mirror at the edge of the arc lamp beam. The best way to describe this position is to say that the mirror should be put where its shadow would be seen by the audience if, for example, the Movietone mask were drawn aside. Adjust the angle of this mirror so that it lights the cell of the light meter. (It will also light a large area around that meter, but this does not matter for the purpose in hand, although the added compli-



A method of securing consistent screen illumination. The use of the mirror is deliberate as explained in the accompanying text

cation of a small lens, arcscope fashion, would obviate this scatter.) The meter will respond to a figure, and, during a morning when no show is on, it is easily possible to arrange all the component parts of this auxiliary installation so that a "redline" figure can be marked upon which every operator will be expected to keep his eye, and his light.

Care must be taken, when arranging for both lamps to shine upon one centrally-placed meter, that the total of the two diverted beams is not more than would swing the needle to a hard-over position, as thereby it might easily be damaged.

An improvement on this arrangement is to fit a small lens in the rear of the lamp house (there is frequently a convenient ventilation hole, and Durofix will stand the

Continued on page viii

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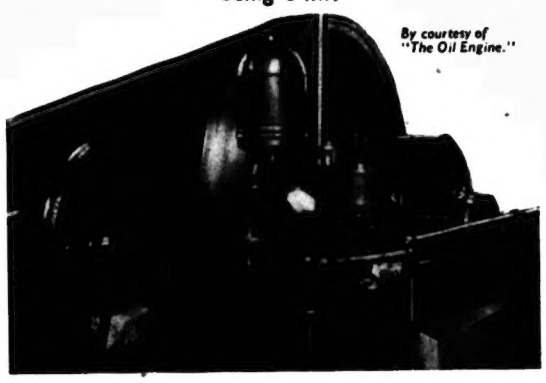

By courtesy of "The Oil Engine."

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PLANNING FOR IDEAL PROJECTION

Notable New York Effort

AN interesting example of projection-room planning is reported from New York, where, in one of its suburbs, a large housing estate has been created.

It was constructed by one of the leading insurance companies of America—the Metropolitan Life—which planned a community to house 45,000 people with its own shops, power plant, steam generator plant and police force.

The problem of erecting a picture house was considered and referred to Loew's, Inc., for expert advice. Loew's big theatre interests have necessitated the gathering together of a specialist staff of engineers and architects, and their services were placed at the disposal of the company.

Chief interest was centred in the projection room equipment, where every cable and conduit installed for purposes of projection and sound was specified in the minutest detail by Loew's Projector Department. There were over 28 detailed drawings made by the department covering the wiring and connections of every conceivable portion of the projection and sound equipment. These were, in turn, forwarded to the engineers and foremen engaged in the actual work of construction.

The engineers and the architects were in daily communication with the projection department to ensure that when the theatre was completed, the projection equipment, in addition to the remainder of the theatre, would meet the most rigid requirements of high projection standards and faithful reproduction of sound.

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PROJECTION ROOM AIDS

Continued from page vi

heat), and set this lens so that the beam "stolen" from both arcs is directed towards the light meter. It is better to place these lenses deliberately at an angle to one side of the positive carbon crater, because we are not so much concerned with the actual brilliance of the carbon crater, as with its correct position in relation to focussing. Reference to the accompanying diagram will explain both arrangements more clearly.

Checking Arc-Gap

Arc-gap length is important, too, and must be watched. With an arcscope this can be made visible if the illuminated image is sharp and clear on a very white surface, but otherwise, although the positive carbon crater is always clearly visible with even the most primitive assembly, the image of the negative tip is seldom very clear, there being little brightness there. However, this can be overcome by dealing with the length of the arc-gap in terms of the reciprocal arc voltage, this gap voltage being most sensitive to the distance maintained between the two carbons, especially when the current is constant. In other words, with any one trim the arc voltage must be kept at a stated figure for a stated current.

The carbon people will tell you what this should be, or it can soon be found by experiment. If no arc-gap voltmeter is fitted, then steps should be taken to re-connect the voltmeter which, even in the smallest halls, will be found on the switchboard. Many installation firms make a practice of connecting this voltmeter across the D.C. supply, where it steadily reads 80 v. or 100 v. (as the case may be) all day long, and this steady reading does not tell anybody anything worth knowing, unless it be that the jenny or the rectifier is still running, and if that cannot be heard, then an indicating lamp will do all that is required.

Therefore, in such cases, dis-connect the meter from that position, and re-connect it at any convenient point after the resistances so that it is, in effect, across the carbons. If the mains voltage must be ascertained for any reason, then the meter will give this when that lamp is switched on, before the arc is struck. Somewhat more elaborate switching is required if one meter has to serve both machines, but even this can be done with a little ingenuity. And it is well worth doing.

Burning Measurements

To conclude this first batch of hints, new operators may even have to do duty in operating boxes where no ammeter (that is, ampere meter) is fitted. As it is important to know what current is being used, a penny ruler can serve. Ascertain from the maker of the carbons what the burning rate of his carbons should be, in still air, at, say, three-current figures round about what should be used. Put these down, or plot a curve from them if possible. Then check the burning rate of the carbons under steady conditions over as long a period as possible. The "inches per hour" can be checked with the burning rate figures stated as standard, and provided there has been steady handling, and, in particular, that there has been no exceptional draught through the lamphouse, then the current so ascertained can be accepted as reasonably accurate. For modern carbons burn regularly throughout their length when electrical and atmospheric conditions are constant.

M. of I. KINEMA LORRY

The kinema lorry recently described in the KINEMATOGRAPH WEEKLY and asserted to have been one of a number run by the Ministry of Information, was actually designed and built by British Films, Ltd., of 260, Balham Road, S.W., a firm which has produced a number of similar vehicles for the National Savings Campaign.

When it comes to a choice of real quality in rectifiers, the obvious answer to any exhibitors' requirements is Westinghouse. All-metal construction with nothing to wear out or break; no maintenance or renewals; high efficiency and power factor to keep running costs to an absolute minimum. These are some of the outstanding qualities that make Westinghouse the best proposition for power supply to projector arcs.

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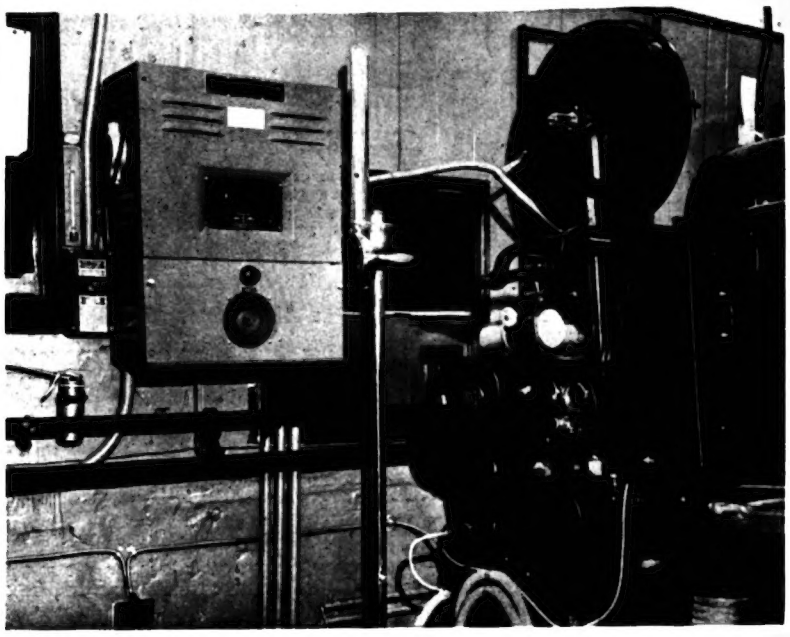
THIS WEEK'S PROJECTION ROOM



The projection room of the Rex, Wood Green, which was equipped recently with RCA small theatre equipment

POOL CARBONS

GEORGE PATTMAN'S MODEL BROADCAST

From the Ambassador, Hendon

Listening-in last Wednesday morning to George Pattman, F.R.C.O., at the console of the organ at the Ambassador, Hendon, recently wired up by the B.B.C., was 25 minutes of musical entertainment and pleasure. This Compton organ has fine tonal broadcasting facilities, and these G. P. exploited to the full. Instead of the raucous, wheezy and wobbling efforts of some organists on synthetic organs which have not the tonal variety of the proper instrument, the orchestral imitation, artistic registration and faultless technique in a programme of light compositions written for the most part by kinema organists was really refreshing.

G. PATTMAN

The new overture, "Down the Solent," by Felton Rapley (Francis and Day), is of the "Plymouth Hoe" type, bright, musicianly and melodic. G. P.'s adaptation for the organ was brilliant and his rendering of the intricate wood-wind passages showed that he had thoroughly studied his conductor piano score. This I had before me, following his registration during the broadcast. I hope many organists will do their bit to broadcast this fine overture; it is new, not easy to play—but it's worth while. The "First Lullaby," "Dance of the Ostracised Imps" and "Summer Evening"—all light and melodic in character—followed, each one being presented in the correct individual tonal atmosphere, leading up to a finale march number and his familiar theme as he finished promptly to time.

The recital was unhurried, played with the ease and facility of the artiste and might well serve as a model to organists who try in vain to cram too much into their time allowance, have only two tempi—one fast and the other faster—with two tones—one loud, the other a blast.

I hear another theatre in the Northern Greater London area is likely to be wired by the B.B.C. This and Hendon will save organists their long tedious journeys to North Wales.

STROLLING WITH EDWARD FARLEY

Edward Farley, who is acting as resident solo organist for a period at the Astoria, Finsbury Park, is an old friend, although it is about 18 years since we last met. He was then organist at the Tower, Peckham, and myself M.D. at the Angel, Islington; in an emergency I had gone over to deputise for him on my day off. His Compton organ at Finsbury Park has been brought up to date and is certainly the best of the Astoria bunch with many fine solo stops.

On a hot afternoon Edward Farley took us for a country stroll in the true hiking spirit "Along the Highways," "Down the Mocking Bird Lane," over "Blueberry Hill" into the "Sleepy" and "Dream" valleys. "In the Shade of the Old Apple Tree" (community sung), where "Everything Stops for Tea," we grew sentimental when he "Played the Organ and I Sang the Rosary," afterwards repairing elsewhere when he said "Come and Have a Drink at the Victory Arms."

When is Farley going "on the air" again? His bright, happy style of presentation would be a welcome contrast to some of the dismal sentimental efforts we get so often.

A. W. O.

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FOR AUG. 11 RELEASES

Compiled by A. W. Owen

"PENNY SERENADE" (Columbia)

CERT. U. 10,789 ft. Reg. No. —. Reviewed in KINE. July 10, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Cary Grant, Irene Dunne.
ATMOSPHERE.—Marital romance in which a man and his wife are kept together solely by their mutual love for their child, and after its death the adoption of another child keeps them still united.
ORGAN.—"Penny Serenade," Weersma (Walsh Holmes), with adaptation from the vocal-piano copy.
NON-SYNC.—As organ, recorded on Decca-Brunswick O.2735 by Lombardo and his Orchestra, or Decca-Brunswick O2724 by Alfred Piccaver (tenor).

"PORT ARTHUR" (Columbia)

CERT. A. 7,266 ft. Reg. No. F.3918. Reviewed in KINE. March 20, 1941
PUBLICITY.—One 6-sheet.
STARS.—Danielle Darrieux, Anton Walbrook.
ATMOSPHERE.—Period melodrama telling of the adventures of a young Japanese woman married to a Russian officer just before the Russo-Japanese war breaks out; afterwards she is torn between love and duty. Finally husband and wife perish together after he is convinced of her loyalty.
ORGAN.—Wedding opening sequence, "Almond Blossom," Japanese Entr'acte, Williams (Bosworth), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Bosworth B.C. 1101 by the Regent Classic Orchestra.

"FOR BEAUTY'S SAKE" (20th Century-Fox)

CERT. A. 5,577 ft. Reg. No. F.3775. Reviewed in KINE. January 23, 1941.
PUBLICITY.—One 6-sheet.
STARS.—Ned Sparks, Marjorie Weaver, Ted North, Joan Davis.
ATMOSPHERE.—Romance and villainy are the main features of this comedy-melodrama about a young girl-shy astronomer who, to comply with the terms of a will, becomes the manager of a fashionable beauty saloon.
ORGAN.—"Polonaise in A," Chopin (Ascherberg), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded by the Eight-Piano Ensemble on H.M.V. C.2612, or by the Boston Promenade Orchestra on H.M.V. C.2892.

"THAT NIGHT IN RIO" (20th Century-Fox)

CERT. A. 8,176 ft. Reg. No. F.4154. Reviewed in KINE. June 12, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Alice Faye, Don Ameche, Carmen Miranda.
ATMOSPHERE.—Romantic comedy with music and song, set in glamorous South America and photographed in Technicolor, a sequel to "Down Argentine Way."
ORGAN.—"Rio de Janeiro" (Walsh Holmes), with adaptation from the piano-solo copy and synchronisation with non-sync recording detailed below.
NON-SYNC.—As organ, recorded on Columbia D.B.729 by Rudy Starita (xylophone solo).

"WASHINGTON MELODRAMA" (M-G-M)

CERT. A. 7,247 ft. Reg. No. —. Reviewed in KINE. June 26, 1941.
PUBLICITY.—Oue 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Frank Morgan, Ann Rutherford.
ATMOSPHERE.—Murder mystery melodrama, political in atmosphere, telling of the predicament of a financier who, on his presentation to a Senate Committee of a plan to feed starving Europeans, finds himself the victim of a vicious blackmailer.
ORGAN.—Incidental, "The Devil's Whisper," Montague Ewing (Bosworth), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1103 by the International Radio Orchestra.

"DARK STREETS OF CAIRO" (General F.D.)

CERT. A. 6,010 ft. Reg. No. F.538. Reviewed in KINE. April 10, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Sigrid Gurie, Ralph Byrd.
ATMOSPHERE.—Romantic comedy crime drama, depicting the evil machinations of a homicidal Oriental. The story is told in Cairo backgrounds.
ORGAN.—"Beside the Lonely Nile," from "A Dream of Egypt" Suite, Amy Woodforde-Finden (Chappell), with adaptation from the piano-solo copy.
NON-SYNC.—"Music of the Orient" Series, No. 21, "Egypt," Baschrav Kuzum, recorded on Parlophone M.O.110.

"SECRET EVIDENCE" (Pathé)

CERT. A. 5,714 ft. Reg. No. F.4048. Reviewed in KINE. April 27, 1941.
PUBLICITY.—One 6-sheet, one 12-sheet.
STARS.—Charles Quigley, Marjorie Reynolds.
ATMOSPHERE.—Melodramatic story of modern life with a gangster element, concerning the romantic vicissitudes of a district attorney and his fiancée, innocent associate of a hardened crook.
ORGAN.—"Melodie Passionee," Tapp (Bosworth), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1014 by the Regent Classic Orchestra.

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